MOTION PICTURE

EXHIBITOR

APRIL 6, 1966

IN THREE SECTIONS
THIS IS SECTION THREE

ANNUAL

THEATRE CATALOG

EDITION

1966

The Annual ***EQUIPMENT ENCYCLOPEDIA and BUYERS' GUIDE*** *. . . as prepared each year by the skilled Editors of the* ***PHYSICAL THEATRE—EXTRA PROFITS*** *Department.*

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THE WORLD'S LEADING AUTHORITY ON THE PHYSICAL THEATRE BUILDING . . . DESIGN, CONSTRUCTION, MAINTENANCE, MANAGEMENT, EQUIPMENT AND REFRESHMENTS

EDITORIAL FOREWORD

We like to think that the annual THEATRE CATALOG packs a heap of important reading for the theatreman willing to take the time and trouble required to keep up with the ever-changing needs of his operation. Again this year, the focus is on new ideas—in design, construction, equipment, management and concessions. Articles cover the spectrum of theatre needs and have been prepared by the most experienced and knowledgeable men in the equipment and supply field.

It adds up to a lot of good reading, but we hope its impact goes beyond that. These articles are also designed to stimulate action on the part of the theatreman in bettering his operation for the benefit of the American movie-going-public.

The wise theatreman solves his technical problems before they are observed by less trained eyes. He replaces obsolete equipment before obsolescence and wear are evident to his customer. THEATRE CATALOG is designed to help you plan that important step ahead in your operation.

This year, we are also focusing attention on a different type of theatre problem, but it too has a definite bearing on keeping theatres up to date. In this edition we have examined the decline of so-called "marginal" theatres, particularly those in neighborhoods housing the poor and disadvantaged, who until now have had no opportunity to share in the bounty this land has bestowed on its more fortunate citizens.

We believe that the theatres in these neighborhoods, many of them ill-equipped and poorly maintained for a variety of economic reasons, can be revitalized along with the neighborhoods they serve. We believe the time is ripe for these theatres to play an important community role in the social sense.

The article in question is clearly more than an academic discussion of the problem. Without going into specifics, it is a call to action. It is a call to cooperative effort on the part of the community, the government at every level, and the exhibitor to fight together against poverty and its ruinous effects.

Make no mistake, these neighborhoods will be saved by their inhabitants and the public agencies designed to assist them. The alternative to their reclamation is unthinkable—violence and chaos that America can't afford. Theatres can play an important role in the final success of urban reclamation projects and find their own salvation in the process.

Someone once said, "It's a great idea—but will it sell tickets?" We present here an idea that will sell tickets as an important by-product of a more meaningful contribution.

The face of the city is changing rapidly and radically. Whether that change will save the cities or turn them into jungles is a burning question of these times. Part of the answer, as we see it, rests with the theatre industry. Neither the industry nor the community can afford the luxury of writing off these marginal situations.

It could well be that the good of the industry and the good of the community can both be served by the effort to save them.

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Annual

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Comprehensive Listing Of Names, Addresses,
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OPPORTUNITY IN THE CITIES

Marginal Theatres and the War on Poverty

MANY HAVE SUPPORTED THE CONTENTION that campaigns such as the current Administration's War on Poverty, in addition to elevating standards of health, diet and shelter, should stimulate a certain amount of civic pride and responsibility.

Yet, in many neighborhoods where exhaustive efforts are being made to accomplish the rehabilitation of properties and human beings, little if any attention has been given to the creation of a community facility which, like the contemporary shopping center theatre in suburban communities, might serve as a center for entertainment, cultural activities and civic gatherings.

It was shown in a recently publicized study by the Youth Consultation Service of New York that intensive counseling and guidance for city vocational high school girls failed to prevent school dropouts, delinquency, pregnancy cases, truancy and other problems. One of the mentors of the study commented that money spent on counseling and psychotherapy for the girls might well have been diverted to improving their environments at home.

Many have also been exposed to the perplexing phenomenon of huge housing projects, though recently constructed and adequately equipped, rapidly taking on the deteriorated atmosphere of the blighted housing around them. The inhabitants of these projects, just as the New York school girls, aptly demonstrate that an anonymous, hopeless existence in a big city can breed apathy, and worse, frustration, hatreds and violence.

As in so many areas of modern life, what is so often lacking in our dealings with others is some expressive action on a basic and personal level.

Between the extremely poor families (several million families adding up to about ten million persons with an annual income that averages $1,800) that are the principal target of the current war on poverty in this country, and those with higher ($3,500 to $4,000) yet still inadequate annual incomes, are many millions of persons for whom the motion picture theatre is one of the few types of entertainment out of the home that can be afforded.

Looking at our national population, the most recent census showed that our urban population had reached 125,268,750, while rural population was 54,054,425. With 70 per cent of America living in urban city areas, where unemployment is a serious problem, we would expect to find a concentration there of the nine million U.S. families with incomes under $3,000 annually.

Taken collectively, the U.S. urban population with annual incomes under $5,000 constitutes a major segment of the total U.S. audience for motion pictures. Bearing this in mind, consider some of the facts characterizing the course of American exhibition during the past ten years. We are all aware that a great deal of capital has been poured into the construction of new theatres, particularly during the past six years, that are chiefly located on the periphery of our major cities. A continuing investment is also evident regarding city-bound first runs and subsequent runs "with a future."

During the same period, a great many theatres have also closed. Immediately after the Second World War, there were some 20,000 operational indoor theatres in the U.S. Fifteen years later, we found about 12,000 still operating. Today, many of these "closed" theatres have reopened, though thousands were permanently shuttered.

While theatre openings have increased slowly to the point where the number of operating situations has shown a slight gain over the past two years, a great many of our theatres have passed into a category popularly termed "marginal." Lumped into this category are by-passed neighborhood palaces, subsequent run theatres where changing neighborhood conditions have curtailed patronage and profits, downtown houses caught in the desertion of once heavily trafficked business areas, exploitation situations, foreign language theatres and others. Turnover of these theatres is far higher than average, as operators sell out or shutter them when they cease to generate profits. While the loss to the industry collectively might be minimal, the loss to the community is often a real one.

We might also consider as marginal situations small-town theatres that have difficulty obtaining product at rentals that will leave a sufficient profit residue to ensure continued operation. The binding consideration, however, is that the marginal

By ALFRED dePROSPERO editor, Theatre Catalog and associate editor, Motion Picture Exhibitor

theatre is a shaky investment, at best, holding maintenance and improvement programs to the minimum acceptable standards in many cases.

This suggests something of the "poverty" cycle that has perpetuated itself among many U.S. low income groups. Operators finding they have neither the means nor the motivation to alter their circumstances cannot be expected to respond to calls for a greater effort on the part of exhibition in stimulating industry progress, any more than declaring war on poverty should be expected to produce action on the part of the Americans living in its grips.

We are, however, advancing the premise that some of our "worst" theatres have an enormous potential regarding the future of U.S. exhibition.

In many cities, a quick tour of the rundown sections of town would reveal a familiar pattern in the ever changing scheme of land usage in metropolitan areas. Banks, churches, theatres and other significant public structures either fall to secondary uses or are permitted to deteriorate until condemned as a health or fire hazard. As distinguished from residential real estate and small business properties, these structures are often held by absentee owners. Decisions to discontinue operation would not, under these circumstances, be made in the neighborhood nor would they be made by persons with day to day contact with the public to be affected.

If the profit-loss line is the sole criterion for making such a decision, business throws the burden for continuation of necessary community services, even though they involve operating losses, upon governmental officials. Private enterprise, of course, cannot be forced to provide public services at a loss unless government subsidy makes up the differences.

If we were to ask the head of a large theatre circuit to define the role of a motion picture theatre in community affairs, his remark might reflect the broadened service concepts advanced to suburban zoning boards and shopping center developers of late. But, to our knowledge, no organized effort has been made to call these community service functions of the motion picture theatre to the attention of those responsible for planning urban reclamation programs.

We are aware, of course, that many theatres have been located in zones designated for urban renewal projects, and would like to make the distinction between the levelling of many square blocks of dilapidated business and residential property with an eye towards building a planned community, and the reality of the fact that we cannot, at present, afford to level and replace all of the substandard housing that abounds in our large cities. As opposed to urban renewal, urban reclamation involves much more of the concept of giving the poor the tools with which they can help themselves.

The tug of war between city and suburban communities for upper-middle class residents has often been cited as detrimental to the "core" problems of city life. In what have appeared to be desperate bids for insuring a sufficient number of city residents with the means and inclination to support cultural activities and night life, city planning boards across the country have paved the way for a large-scale migration "back to the cities." As multiple unit, high-rise luxury apartments and costly town houses, both far out of the reach of most middle class families, not to mention those with lower bracket incomes, have replaced many square blocks of low-cost housing, small businesses and multiple-family apartment dwellings, residents of these areas have been relocated in public housing projects or forced into other densely populated sectors where other low cost housing might be had.

In Philadelphia, often cited as "the" example of urban re-

(*Continued on page* 10)

Official Sees Promise In Plan To Revitalize Urban Theatres

By Dr. Julian L. Greifer

Regional Coordinator
Division of Economic Development
Commonwealth of Pennsylvania

A MOVIE THEATER is more than a commercial enterprise or a profit-making investment—it is a channel for a major art form, a means of enjoyment as well as of value-building and taste development for millions of people. In poverty burdened neighborhoods, it may be the only public facility for relaxation and serve as a gathering place for those who join together to escape their unsavory environment.

This experience can be made more meaningful and socially influential if the movie product to which such persons are exposed has some artistic merit and reflects real insights into life and other human beings.

The theater may be the only large facility in a declining neighborhood that can be put to community use—if the owners of the theater would begin to regard it as a public utility and realize that they have a special responsibility to the community. In the same way as TV channels or newspapers are expected to devote part of their efforts and space to the public interest, the movie theaters in a neighborhood should feel this same sense of responsibility. It is also clearly to the advantage of the theaterowner to raise the standards and quality of life in the neighborhood, because the decline of the neighborhood spells decline and the final demise of the movie house itself.

To convert one of these "marginal" movie houses into a community cultural center under private ownership would require cooperative action between the theater owner, film distributor, and the local community.

The major obstacle to developing these new functions for the movie theater is finances. The theater owner's objections that changes in the calibre of his films and the function of his house would not be profitable may be valid.

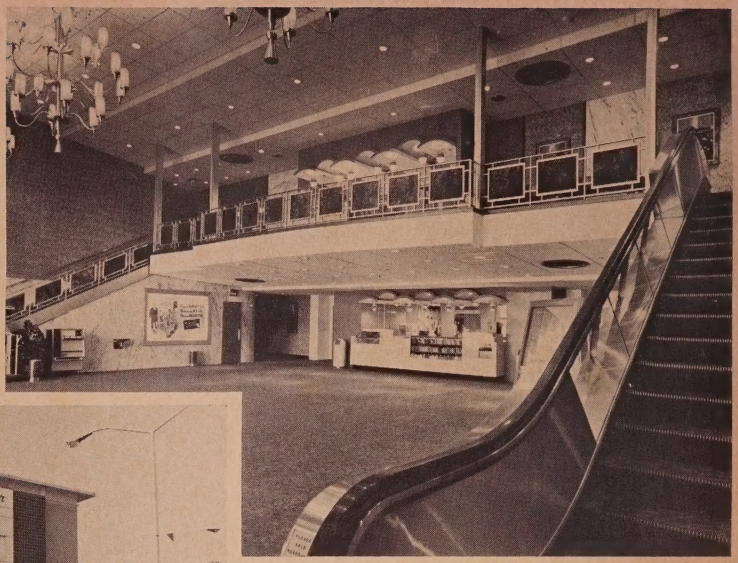
It would therefore require a major effort on the part of community leadership, and public spirit on the part of the owner, to secure the resources required to convert declining theaters in the decaying neighborhoods of our cities into focal points for cultural endeavor.

Local effort needs to be organized—perhaps supported by foundations or Federal funds for the subsidization of these ventures either through purchase and distribution of tickets, subsidization of programs, payment of rentals and/or other ways. In view of the national interest in this area, and campaigns for the dissemination of culture and the lifting of aesthetic standards and morale to combat poverty, especially among the poor of our cities, it may be possible, on these grounds, to secure private or governmental funds to such ends.

I consider the revitalization and conversion of our movie theaters into cultural and civic centers an important step in easing the burden of poverty and a significant instrument in reducing poverty of means as well as poverty of spirit.

STANLEY WARNER
ROUTE 4

• PARAMUS, N.J.



Otis escalator whisks patrons to balcony promenade

'Highway orientation' has facade facing busy Route 4

The new Stanley Warner Route 4 Theatre, on Route 4 in Paramus, N. J., is a 1908-seat entertainment center of modern design situated in the center of a landscaped 1000-car parking area. Its site affords a dramatic, imposing view of the busy arterial highway, and the structure is in many ways, the finest product of the theatre company's experience, know-how and resources.

The theatre is also the first highway-oriented theatre in New Jersey constructed by Stanley Warner, which also operates 25 other showhouses in the state. Adjacent to the Bergen Mall, the Garden State Plaza and other large retail units, the Route 4 is an integral part of the world's largest shopping complex.

The fifty ft. high structure, designed by architect Drew Eberson, blends various masses and areas into an unusual treatment. The side walls of the main building are of sculptured block. The front facade is dominated by a huge, lighted panel that displays the theatre name and attraction copy. The effect is to create a brightly-lit landmark easily spotted by traffic moving along busy Route 4. The panel is surrounded on each side by a metal gold aluminum screen with red inserts.

The cornice of the main mass of the theatre structure is unusual in that it is a curved cove, allowing the roof line to blend into the side walls with a cornice line, thereby eliminating the box-like front of many modern theatres.

The entrance lobby uses a lace-like grille effect with large expanses of glass walls incorporating seven pairs of entrance doors that create an airy, indoor-outdoor feeling permitting a full view from the exterior into the massive, colorful lobby.

Another interesting and imposing feature of the theatre exterior is the curved entrance porte-cochere, the design of which flows with the curve of the entrance lobby and provides a protective canopy for patrons arriving by car in bad weather. A series of three steps, with wrought iron hand railings and curved to conform with the porte-cochere, extends the full width of the entrance and leads to the slightly raised lobby level. Plantings provide an interesting treatment beneath the porte-cochere.

The lobby and foyers, as well as the theatre front, are faced with marble. The fifty ft. high lobby walls are decorated with modern, dramatic sculpturings and reliefs by famed Italian sculptor, Francis Bevelacqua. The wall covering is sculptured plastic gold.

The main feature of the lobby, and an innovation among New Jersey theatres, is the Otis escalator that transports patrons to the mezzanine-balcony levels. The escalator is push-button

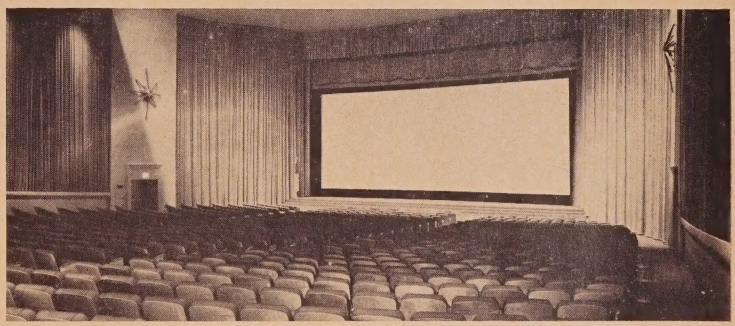
Marble, terrazzo, wrought iron and glass dress elegant front covered by sweeping porte-cochere

Equipment Credits

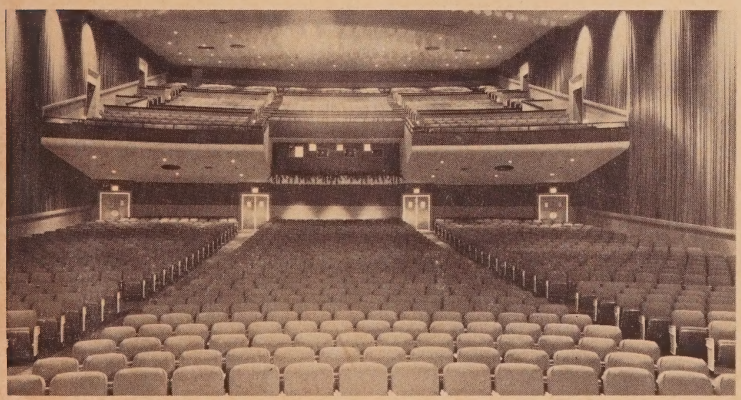
Architect	Drew Eberson
Carpeting	Alexander Smith
Chairs	American Seating
Escalator	Otis
Projectors	Century 35/70mm
Seating capacity	1,908
Sound	6 Channel Ampex Stereo

controlled to reverse downward during show breaks. The escalator's side rail is of glass, thereby giving the installation a light, transparent treatment rather than the normal heavy and ponderous rail of the traditional escalator.

(*story continued on page* 41)



Rocking chair seats by American, staggered for correct sight lines

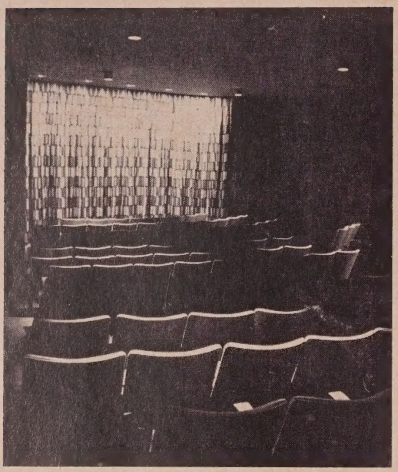


Projection booth located below loge seating level gives flat throw to screen

"Grille" effect of spacious, glass lobby doors

JANUS I – JANUS II

- **Washington, D. C.**



Interior of Janus I shows novel traveler curtain drawn

Mosaic work and canopy over sidewalk lend chic appearance to street front of twin theatres

First twin theatre for the nation's capital, the recently opened Janus I & II, has proven a great favorite with the city's cosmopolitan populace. Excellent programming flexibility for the small, yet elegantly appointed art theatre, plus the intimate and comfortable feeling patrons derive from viewing films in its "screening room" atmosphere, sum up the advantages of this type theatre to the city operator looking for that elusive 'something different.'

Differences abound in the Janus I & II. From its location (first floor of Mutual of Omaha's new office building on Connecticut Avenue and R Streets, Northwest) to the high technical quality of its screen presentations, the twin theatre epitomizes imaginative, resourceful planning.

The co-owners, Martin Field and Harold Slate, turned the design problems over to architects John L. Field (brother of Martin, with several West Coast Theatres credited to his drawing boards) and Hugh Newell Jacobsen. The two handily overcame such difficulties as serious auditorium obstructions, unusual chamber dimensions and a limited area for service facilities, with some ingenious approaches.

The limitations of the available space for even a small theatre were evidently not radical enough to offset the positive advantages of a good location in a new building, parking for about 100 cars in the garage just below the theatres, and the zeal of operators Field and Slate.

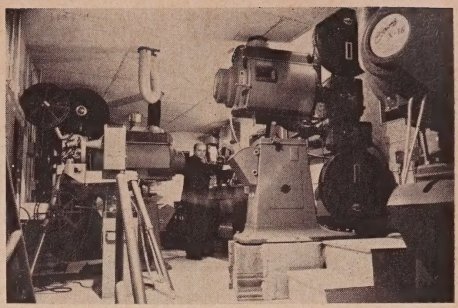
Here is what they accomplished: Two small theatres, reportedly the most luxurious in Washington, with a combined seating capacity of 360 persons, which are served by a common entrance projection room, box office, and, last but not least, common ladies room with twin entrances to accommodate patrons from either theatre.

Patrons arriving at the theatre are greeted by a striking abstract mosaic mural, created by artist Alfonso Pardinas from Byzantine tiles. The open, glass front reveals an island counter in the lobby. Patrons purchase tickets across this desk-high counter and pass to the right (Janus I) or to the left (Janus II) through Perey turnstiles to the respective theatres. The lobby is set up so that, by use of standee poles and ropes by Lawrence Metal Products, one half of the lobby can contain waiting patrons while the other half serves as an exit corridor. With the starting times of the two theatres properly staggered, the sides can be switched so that the small lobby does double duty.

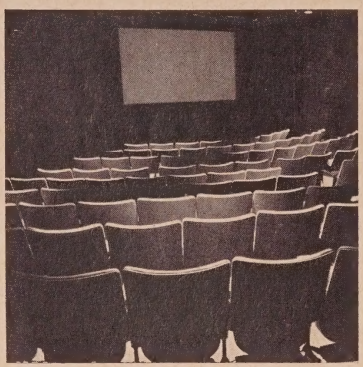
The hexagonal kiosk in the center of the lobby is a small marvel of efficiency, containing no less than the cashier's area, roll-top desk, manager's office, candy display case, Coca-Cola dispenser, sink, filing cabinets, supply storage, and theatre safe! In addition, it also serves as the mount for the two turnstiles controlling admission to the auditoriums.

The lobby is floored with white terrazzo. Walls are covered in three ft. wide vertical strips of vinyl in alternating, slightly different shades of

Entrance shows multi-purpose island kiosk and turnstile admission system



Part owner Harold Slate is seen in equipment-packed booth



View of Janus II auditorium shows Heywood seats

orange. The acoustical ceiling is finished in a soft gray. Two movable benches provide seating.

Varying hues of orange, red and gold dominate the theatre's color scheme. In Janus I, walls and ceiling are done in carnival red. Alternate rows of seating are red and orange, and wall to wall carpeting is paprika red. The screen curtain (visible in accompanying photograph) is a Herman-Miller pattern dubbed "Ribbons," containing reds, yellows, blues, greens, and combinations thereof. Seats, including backs, are fully upholstered de-luxe Heywood-Wakefield models.

(*Continued on page* 51)

Equipment Credits

Amplifiers ..... Century Transistor
Carpeting ..... Cabin Crafts
Decorator ..... John L. Field
Chairs ..... Heywood-Wakefield
Lenses ..... Kollmorgen
Projection Lamps ..... Strong X-16 Xenon
Crowd Control Equipment ..... Lawrence Metal
Projectors ..... Century
Screen ..... Technikote Special
Soundheads ..... Century Transistor
Sign and Marquee ..... Jack Stone Co.
Sign Letters ..... Wagner Sign Service
Turnstiles ..... Perey Turnstile

Amazing variety of equipment is stored in hexagonal kiosk, which serves as boxoffice and candy stand

newal efforts, there is a standing surplus of luxury-type housing, with a high percentage of vacancy in many deluxe high-rise apartment buildings.

How has all of this affected the plight of city theatres? On New York's now fashionable lower East Side, for example, we can find a number of new, intimate type theatres catering to the tastes of a discriminating carriage trade. But new downtown city first-runs just aren't the kind of proposition one takes to the bank, and those who operate such keys find the competition with first-run suburban shopping center theatres getting keener all the time. New neighborhood theatres in cities are becoming as scarce as open fire-plugs in New York.

In summary, it might be said that the changing patterns of land usage in big cities have accentuated the difficulties of city theatres. Many subsequent runs, which enjoyed a thriving patronage during the peak, post-war years, have been caught up in the eddy of urban neighborhood changes that, coupled with the radical changes in moviegoing habits following the advent of television, have reduced them to marginal status. First runs still face the serious problems of limited parking, congested downtown traffic, and the exodus of the middle class to escape the spreading slum conditions prevalent in neighborhoods which bear the brunt of accommodating those displaced by demolition and new construction in the central zones of the city.

Due to a sore lack of methodical research in the area of motion picture audiences, we have little "hard" knowledge about who patronizes our films. With such a large percentage of the American population (70 per cent) concentrated in urban areas, and the known fact that a relatively small number of theatres yield a high percentage of the total gross on any given film, we can assume that the cities constitute our prime market areas. In addition, nearly all of the recent new theatre construction has been concentrated in California, now our most populous state, and a handful of densely settled states on the Eastern seaboard.

New construction, to carry the argument further, has also been heavily oriented towards shopping center theatres ringing our major cities. In making such a singular effort to cultivate the moviegoing habit in the residents of these semi-urban and suburban areas by offering a modern, easily accessible facility, we have, in so many words, written off another vast market for films that requires the same intensive cultivation.

Perhaps the one outstanding example of the kind of planning needed involves the Negro population of our larger cities.

There exists the clear possibility of many major cities developing Negro population majorities in the foreseeable future. This suggests some radical changes shaping in these traditionally prime market areas that should be studied now for the purposes of long term industry planning.

In 1960, for example, the following cities showed burgeoning Negro populations (percentage shown is that of Negroes to total population): Chicago, 22.9 per cent; Philadelphia, 26.4 per cent. Detroit, 28.9 per cent; Baltimore, 34.8 per cent; Houston, 22.9 per cent; Cleveland, 28.6 per cent; Washington, D.C., 53.9 per cent; St. Louis, 28.6 per cent; New Orleans, 37.2 per cent; Memphis, 37 per cent; Atlanta, 38.3 per cent, and so on.

These U.S. Bureau of Census figures would have to be revised upwards today, as the higher Negro birthrate and shift of non-Negroes to suburban areas has continued. In Baltimore, for example, the 1960 census showed 34.8 per cent of the population as Negro, while a recent survey indicated it is now some 40 per cent.

The U.S. urban Negro population, which suffers from unusually high rates of unemployment, illiteracy, crime, and the immense problem of substandard housing with its allied social problems, occupies many vast ghettoes the like of the Watts district in Los Angeles or New York's Harlem. The spread of these ghettoes is a matter of history, but let it suffice to say the role of local governments, real estate interests, etc., has often been less than commendable.

Part of the Negro inheritance bequeathed by former residents of neighborhoods swallowed by the ever-encroaching ghettoes has consisted of motion picture theatres.

By U.S. law, public facilities are not to be segregated on the basis of race or any other such considerations. But, as with many public schools in large cities, defacto racial segregation in theatres exists due to the location of the theatre in solidly Negro areas. Most of these theatres are older neighborhood sub-runs that, by contemporary standards, leave much to be desired. We can point to clean, well-run theatres in these areas, but far too many have an aura of neglect and confine their maintenance and improvement to satisfying the demands of local building inspectors.

To illustrate some of the problems inherent in this situation, we can recall having been contacted by a school teacher friend who was anxious to take several classes of Negro pupils to see "Lilies of the Field," then playing off in area sub-runs. Our friend was to clear the idea with his school administrators, while we were to arrange for the block of tickets required. Both the school authorities and the theatre management involved expressed what appeared to be an excessive amount of concern over the details of this trip, particularly with the number of teacher escorts that could be provided. Our teacher friend, who was as clearly naive as we proved to be, repeatedly assured all concerned that the children were exceptionally well-behaved. As it turned out, the theatre operator and school officials feared for the safety of the children, and not, as we mistakenly suspected, that acts of vandalism might be committed by the youngsters. Though the trip was finally arranged, it proved such a tortured effort that neither our friend, nor any of the other teachers at the school, dared attempt it again.

Any meaningful effort to stem the write-off of marginal theatres would have to cope with the complex straits of the urban theatre removed from the heart of the downtown area. Significantly, the competitive situation among sub-runs in many major cities is that few, if any, can point to other theatres as their chief source of problems. Most serve densely populated areas and have, in their area, more than enough prospective patrons to improve business.

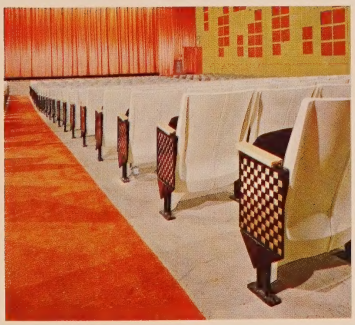
According to a U.S. Dept. of Commerce business census conducted in 1963 and made public this past year, more than half of the U.S. theatres operating on a full time basis had annual receipts of less than $1,000 per week. Any realistic appraisal of film costs and overhead for a city-bound theatre, many of which must be included in this finding, indicates that any talk of prosperity, therefore, can hardly be general. The study also showed that approximately 3,000 theatres (*or nearly 25 per cent of U.S. theatres, as counted in the census taking*) had gross receipts averaging in the neighborhood of $600 per week or less. Though, due to the lack of data on the subject, we have no way of determining how many of these

(*Continued on page* 13)

CIVIC THEATER, SHREVEPORT, LOUISIANA

Is your showplace really a showplace?

TWIN THEATER, HICKSVILLE, NEW YORK



CINEMA CENTER, NEWARK, DELAWARE

INEMA THEATER, WASHINGTON, D.C.

FOX WINROCK THEATER, ALBUQUERQUE, NEW MEXICO

It's no secret that audiences expect a lot for their money. Theater tradition has always recognized this by dressing up the house. Indeed, in many of our most successful theaters the showmanship applied to the house is considered as important as the fare itself. And the audience loves it.

Has time turned your showplace into a no-place? Or, are you planning to start again in a better location? Either way, we can help you select chairs you'll be proud of. American Seating has learned a lot through the years about filling theaters.

Like to know more?
Write Department 554 today!

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WORLD'S LARGEST MAKER
OF FINE INSTITUTIONAL FURNITURE

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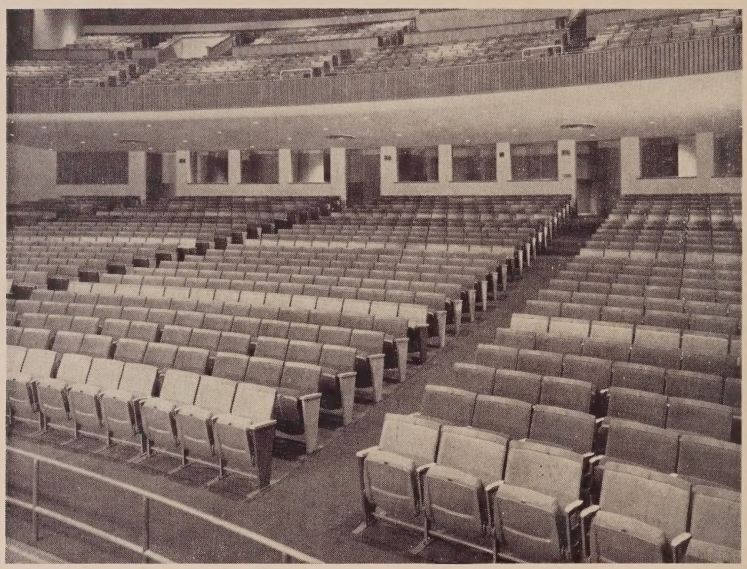
nobody makes better theatre chairs than AMERICAN SEATING



and there's no better place to buy them than N.T.S

Why does NTS sell so many American Seating chairs?

Because we do more than sell. Your NTS man is not just a salesman, he's a theatre man. He knows your problems and your needs. If you need chairs, for example, he'll sit down with you and help you choose the *right* chair for *your* theatre.

He'll show you a *complete* line of American Seating chairs and suggest styles that theatres like yours have found practical. He'll give you the best chair at the best price on the market. And he'll take care of delivery, layout and installation as well as arrange for an extended payment plan.

If you're in the market for theatre chairs, talk to the man who does more than just sell chairs. Talk to your theatre man —your National theatre man.

N.T.S. National THEATRE SUPPLY COMPANY

Subsidiary of General Precision Equipment Corporation GPE

BRANCHES FROM COAST TO COAST • HOME OFFICE, 50 PROSPECT AVENUE, TARRYTOWN, NEW YORK • PHONE MEDFORD 1-6200

theatres are urban or rural situations, we would venture that many city-bound houses are represented.

It is also clear that the increase in national gross at theatre boxoffices is due primarily to price hikes initiated by a relatively small number of key theatres with early run policies. Thus, while average national weekly attendance at theatres is just half that registered after WW II, despite recent improvements, many theatres can neither fill their seats nor charge higher admissions.

In many instances, the operator is squeezed to the wall by unrealistic rental terms and sluggish business. We cannot hold him to personally do battle with his arch rival, the television set, any more than we can hold him responsible for public tastes in entertainment. More than one city operator, in a desperate attempt to keep his doors open, has booked action pictures exclusively, and, finding them unsuccessful, tried sensational type product as a last resort. In the final analysis, such an operator finds himself on the fringes of both community feelings and the sentiments of his fellow businessmen. The same holds true for the operator who ignores the physical condition of his theatre, so long as he can squeeze the price of a ticket out of enough persons to turn a profit.

To the industry, per se, loss of a "marginal" operation in a rundown area means very little. Though we might continue to occupy ourselves with new construction in "desirable" locales, and upgrade city-bound "keys" that exhibit a predictable boxoffice pulse, there is a real challenge to be faced in revitalizing some of the bypassed theatres in problem areas.

A motion picture theatre, usually representing an original investment of hundreds of thousands of dollars, can come to a sorry fate in a short span of years. Yet, a theatre structure is unique by the very nature of its design. With its large, unbroken auditorium, it can accommodate large numbers of people. Though neglected, or even closed down and stripped of its equipment, the suitability of the shell for a public meeting place, whether to exhibit films or hold civic gatherings, survives.

A theatre building, like a church or bank, however, is often constructed to service a population that, over the years, may leave the area. Those who operate it, faced by such a change, must decide on one of many alternative courses. Consider the urban church, an equally costly structure, that finds its original congregation breaking up and moving to other areas. It may seek to have members return to the old neighborhood to use its facilities at first, but it must finally look to the new community members for support. Suppose, however, the church's music and liturgy is unsuited to the new neighbors. Its leaders must then decide to adapt to the different needs of the new community members, seek to convert their preferences to what the church has customarily espoused, or abandon the structure altogether.

Looking at some theatres, their dire financial straits indicate they are no longer serving a vital community need. At this juncture in the history of U.S. urban affairs, it is important to point out that motion picture theatres are not powerless to alter their fate—either singly or collectively. The theatremen operating in an area with pronounced economic and social problems should be aware that a concerted effort is being mounted to bring about a change for the good. Correction of these ills may, at the moment, seem remote, but consider the success of our public health program, which had to cope with difficulties of the same staggering proportions.

The urban theatreman caught in the great flux of the postwar years, rather than waiting for ruin or salvation, must see his theatre's potential in terms of new community needs if he is to help himself.

The first step, and perhaps the one most commonly neglected in such matters, is communicating a desire to work with constructive forces in the community. The exhibitor who goes to local community authorities and places his theatre at their disposal, though they may not have an immediate need for this service, is making a gesture of commitment that may well serve him to great advantage at a later date.

Though early efforts in U.S. slum areas have been directed primarily at improving public housing and schools, there is every reason to believe that other public facilities will be counted in the final success of such projects. Through experience gained in handling suburban theatres, we have rediscovered the wide range of uses for a theatre as a civic gathering place and cultural center. With the rapid strides expected in overcoming the narrow vistas of a life dominated by poverty, we can expect surprising developments in the near future. Working through departments of public recreation, many cities have already initiated programs of free concerts, museum trips, summer camps, etc. Could not special neighborhod theatre programs be planned for children and adults, with the cooperation and support of public agencies?

There is a growing use of motion pictures to carry to the public a variety of information where audience participation and group question and answer periods make the theatre's facilities a strong asset.

As educators and neighborhood centers work with the youth of problem areas, their efforts to channel the natural energy of youths into more creative channels will bear much fruit. We have seen drawings and paintings, ceramic works, plays that children with a standing history of delinquency have created that, if brought to public attention, would produce warm acclaim. Such work—deservedly worthy of the title community art—might just as easily be given a showplace in a city theatre as anywhere else.

These efforts clearly point out to patrons an identification on the part of a theatre owner with the needs and interests of his patrons. They show too, that the hard businessman to whom such activities might appear superfluous, must often be told that the welfare of his business and the welfare of his customers do not necessarily conflict, and that expressing a constructive interest in the people he serves is perhaps the best way to win their support.

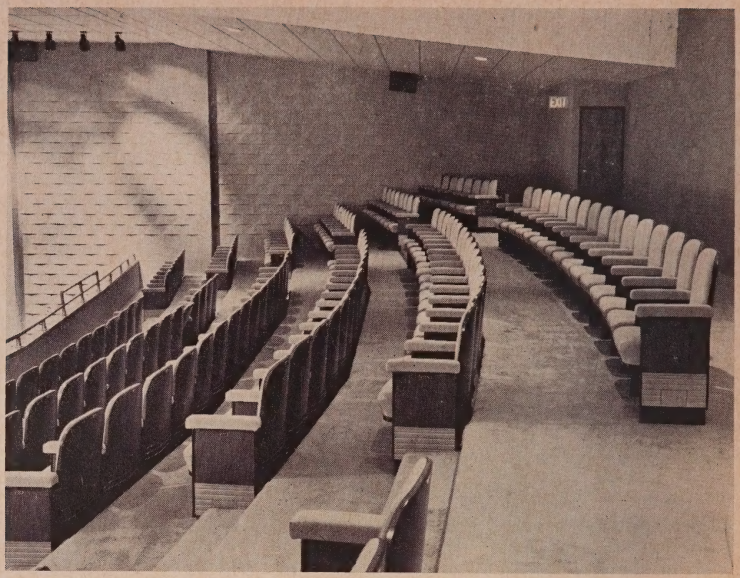
As things stand now, far too many neighborhood theatres in large cities are floundering. The prospect that the moviegoing habits developed by families while struggling to improve their lots in poorer neighborhoods may play a serious role in the future patronage of city theatres as such persons move to new neighborhoods is a distinct reality.

We must also face up to a large capital investment in theatre buildings now located within the confines of rundown city neighborhoods. Anything that can be done to call attention to the theatre, that can make the community it serves aware that they might have a say in the type of entertainment it offers in return for their support—is a step in the right direction.

Though such programs of community relations have largely been restricted to more prosperous areas, there is a strong possibility that this type of involvement could bring all concerned substantial benefits in the future. The alternative is watching a bad situation grow worse.

CINEMA EAST

• Columbus, Ohio

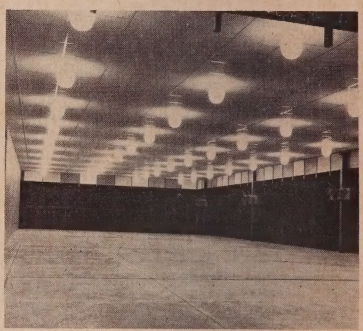


Executive loge seats 150, is fully-carpeted with ten foot wide aisles and extra-wide rows.

Cinema East, first new theatre for the booming East Side of Columbus since WW II, is a deluxe 1,000 seat first-run showcase situated on E. Broad Street in suburban Whitehall. Designed by architect Leon Seligson, AIA, for operator Charles Sugarman, the theatre offers its patrons a completely modern facility adjacent to the huge Town and Country shopping center.

Rough-cut stone, glass and wood paneling are combined in its contemporary design motif. Michael Sennett, Columbus artist and designer, did the Cinema East interior, which features a large, 850 seat orchestra section, and 150 seat "executive loge." The orchestra floor employs extra-wide seven ft. aisles at the top, tapering to five feet at the screen. House carpeting is by Mohawk; deluxe pushback seating, in gold, by Griggs; and drapes and cur-

(story and credits continue on page 59)



Main patio entrance with 92 by 30 canopy

Street facade is rear of the auditorium

Lobby has floor-to-ceiling glass panels, giving airy atmosphere

Stands out from the crowd!

WAGNER

. . . the number one name in theatre marquees

■ Why do theatre owners specify Wagner marquees and letters? The answer is quality! Quality of product that Wagner puts into every item it makes—Quality of service that you get from your nearby Wagner sign builder wherever you are located.

Now, in its never-ending effort to improve this quality, Wagner has thickened the walls of its letters by approximately 50%, while others have reduced theirs. Moreover, exclusive Wagner tapered-slot letters have six times more bearing surface to prevent them from slipping out of place or falling off the marquee. And they stack flat for easy storage. Window-type panels, available in any size, can be easily serviced without removing frames. Plus the fact—Wagner is the only manufacturer who offers a patented Mechanical Hand for making marquee changing a safe, simple, one-man operation without the use of a ladder.

For hard-hitting passer-by impact, for 24-hour visibility that keeps customers coming to your box office, join the swing to Wagner—THE quality name in Theatre Marquees. See your sign builder or write for full details.

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FOX THEATRE

• Fallbrook Sq., Calif.

Aluminum columns, broken brick set off front

Simplex XL projectors, Strong lamps

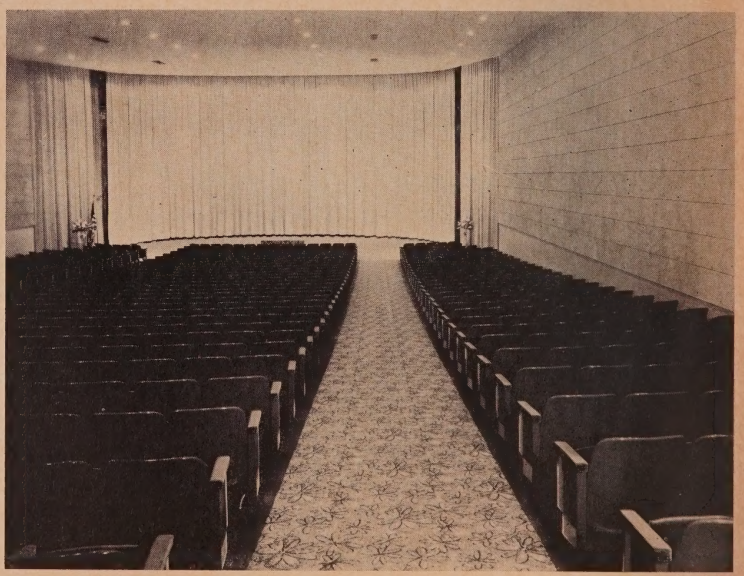
Main lobby features Bally ice cream cabinet, Sinicrope candy stand

National General Corporation opened the new 874 seat Fox Theatre, located in the West Valley of Los Angeles' fast growing San Fernando Valley, the 229th theatre in its chain.

Cost of the new theatre was $525,000. Exterior facings are of light, broken brick using reinforced concrete columns. Face of the structure, which fronts on Vanowen Street, is of anodized aluminum columns, with glass inserts and doors.

The twin boxoffice is faced with marble. Inside, the foyer is beautifully decorated with wood panels, vinyl plastics and painted brick. Full acoustical treatment and 'Bodi-form' red mohair chairs by American Seating highlight the auditorium.

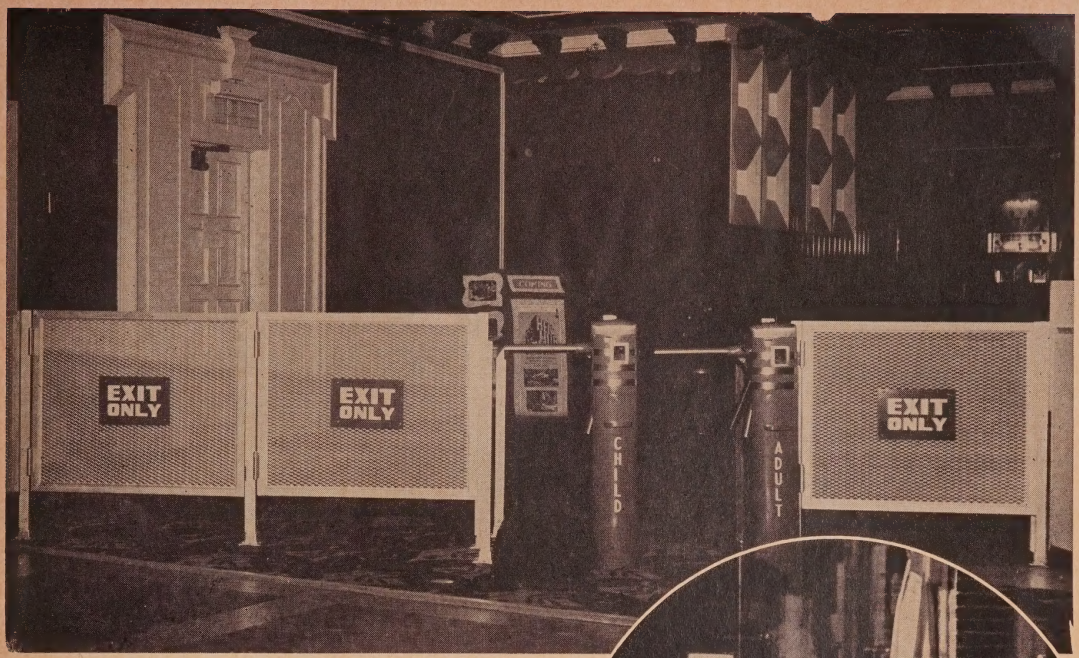
The entire structure is fireproofed and has an automatic emergency power generator for standby. Parking for over 8,000 cars is available in the adjacent shopping center.



Red Bodiform chairs with gold and brown carpet

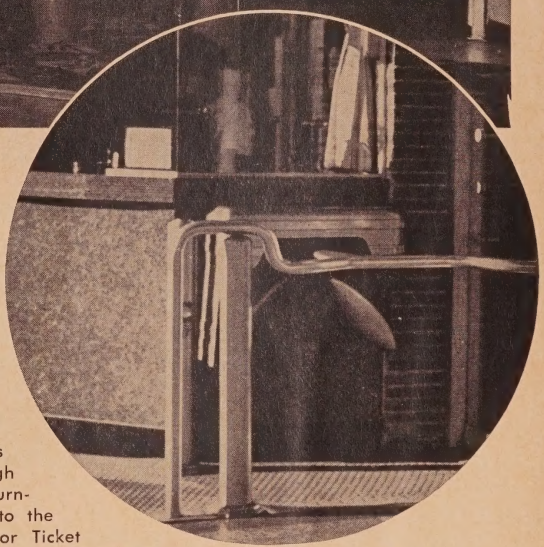
Equipment Credits

Architect ..... J. Arthur Drielsma
Capacity 874
Chairs ..... American Bodiform
Construction supervisor ..... J. Walter Bantau
Draperies ..... R. L. Crosh & Sons
Projectors ..... Simplex
Projection Lamps ..... Strong Futura
Supply Dealer ..... National Theatre Supply Co.

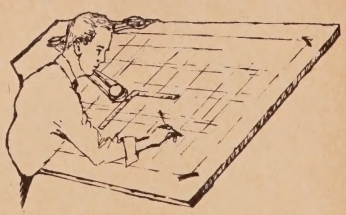


PROVEN TURNSTILE SYSTEMS REDUCE COSTS

TURNSTILE and TOKEN SYSTEM—A modern innovation in theatre admission systems which requires a minimum of employees for operation. Using Perey "Coinpassors," turnstiles that accept admissions in the form of metal tokens, Adults, Children and Pass Patrons are automatically permitted to enter the theatre after each has deposited the proper token in the turnstile. Tickets and Ticket Takers are eliminated in this system. The Refreshment Stand Clerk doubles as token cashier during the slower periods. Illustrated above is a typical installation using one turnstile for child admissions and the other for adults.



CASHIER TURNSTILE SYSTEM—In this effective yet simple operation, the cashier collects admissions and permits patrons to pass through the Perey Theatre Turnstile for entrance into the theatre. No tickets or Ticket Taker are required. The turnstile automatically registers each admission as the patron passes through, thus giving a positive check against the cashier's receipts. The turnstile is usually furnished with two registers to record children's admissions as well as adults. A child indicator is illuminated to show each child admission that has been registered. This theatre admission system is designed to take a minimum of space. The Perey Theatre Turnstile is of the two passage type, permitting free exit at any time. Illustration in the center is typical of the cashier turnstile system.



APPLICATION ENGINEERING—Planning an efficient theatre entrance and exit control involves technical problems that must be solved correctly. Perey Application Engineers, with over a half century of experience in the design of turnstile systems, offer their services in the solution of your problem.

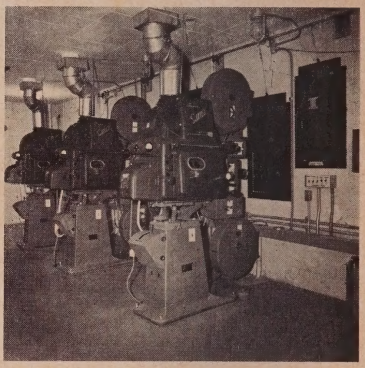
PEREY TURNSTILES

105 East 41st Street **New York, N. Y. 10017**

Accent on vertical lines lends impressive touch to facade

Indirect lighting softens open foyer

Lounge grouping, recessed vendors in stand area


Century 35/70mms, Ashcraft Super Cinex lamps

Large Technikote XR-171 screen unmasked to full width

TILTON THEATRE

• Northfield, N. J.

The 1,040 seat Tilton Theatre, located on Tilton Road near Atlantic City, is a deluxe shopping center house designed by architects Thalheimer & Weitz. Built by Milgram Theatres, in association with George Schwartz and Charles Tannenbaum, veteran New Jersey resort operators, the new house represents an investment of about $325,000.

With an intended first run policy, its owners selected equipment and furnishings suitable for "big screen" presentations.

Equipment Credits

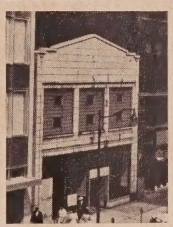
Carpeting	Nat'l Theatre Supply
Chairs	Griggs Pushback
Contractor	Gourowicz & Sons
Crowd Control Equipment	Lawrence Metal Products
Decorator	Paramount Studios, Phila.
Projection Lamps	C. S. Ashcraft
Projectors	Century 35/70mm
Rectifiers	C. S. Ashcraft
Screen	Technikote XR-171
Speakers	Altec Surround
Supply Dealer	Blumberg Bros., Phila.

Pushback seating, two 35/70mm projectors with a third 35mm standby, fully transistorized, surround sound and luxurious decor offer patrons an optimum environment for the enjoyment of select motion pictures.

A lobby concession stand, operated by Berlo Vending, is augmented by a compact, recessed vending area for patron convenience. Year round temperature control is achieved through a combination heat and air conditioning system. Century projectors and 6-4-1 transistor sound, C. S. Ashcraft Super Cinex lamps and rectifiers, and a Technikote XR-171 screen insure a bright, crisp picture with full fidelity sound reproduction.

Jack Seidmont, of Paramount Studios, Phila., was decorator for the Tilton. Theatre carpeting was furnished by National Theatre Supply. Seating and booth equipment was furnished by Blumberg Bros., also of Phila.

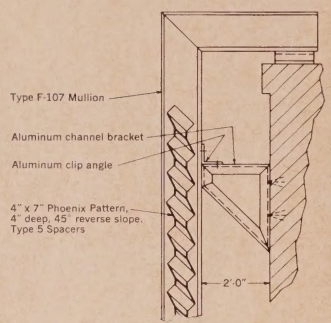
AFTER installation of grille panels and vertical mullions



BEFORE refacing

MULLION INSTALLATION

Vertical grille application illustrates design possibilities that can be achieved with Construction Specialties refacing systems. Grille panels are 4'0" wide x 23'0" high. A wide variety of extruded aluminum shapes are available for panel installation using standard frames.



REFACING SYSTEM FOR THEATRE FRONTS

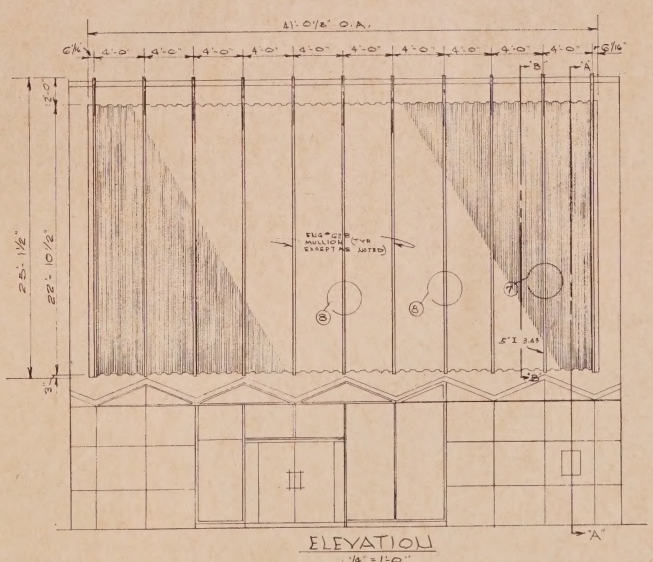
A dramatic, modern facade of creatively sculptured aluminum panels for the older type theatre is possible with an imaginative, economical refacing system developed by Construction Specialties, Inc.

The widespread need for building materials offering practical sight screening for outmoded walls and fronts where major structural changes are impossible or not economically feasible prompted the firm to develop a wide choice of refacing systems for renovated structures.

This new architectural concept uses aluminum as its basic material. The dramatic grille sections are supported by standard frame units applied to existing walls. The systems include many patterned grille shapes and colors for creation of artistic fronts that vie with those of the most modern new theatres.

Shown above is an application of the C/S Octalinear Grille refacing system, with before and after photos. This is a

(*Continued on next page*)



Architect Margaret E. Pinkston's drawing shows frontal elevation perspectus of Knoxville structure refaced with gold anodized grille panels and gray, duracolor mullions which project over the grille and rise vertically to angle back over the coping at top.

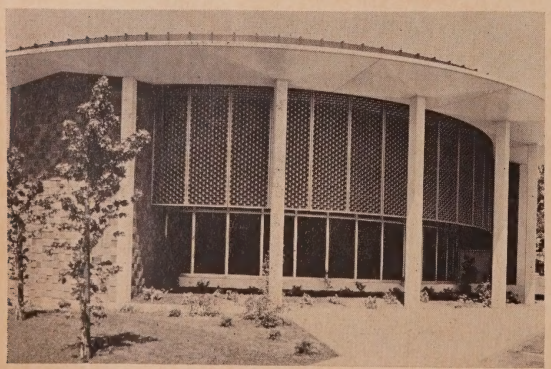
REFACING SYSTEM

Octalinear Grille system uses open cellular construction which admits daylight and allows a free flow of air. Grilles may be installed over the face of existing walls eliminating the need for extensive repair or demolition.

highly versatile system engineered to meet both design and functional requirements in a variety of structures. The grille pattern may be varied in module, slope and depth to achieve the desired wall coverage.

Grilles may be installed over the face of existing walls and cover structural projections and other irregularities. A wide range of "in-plant" applied, guaranteed finishes are available including metallic anodized hues of gold and other colors.

The firm offers experienced design and engineering services and will assist in the selection of appropriate systems. Other available systems include the C/S Vert-A-Cade Refacing System, designed to meet the needs for architectural emphasis on vertical lines. Extruded aluminum blades, varying in size and contour, completely cover existing facades yet still permit light and air to filter through.



Curved facade using vertical panels

La Parisien Theatre, Detroit, uses large grille modules

HEYWOOD

Comfort-Engineered Theatre Seating

TC-1025

HEYWOOD-WAKEFIELD
EST. 1826

Heywood-Wakefield "Comfort-Engineered" chairs have been used successfully both in new theatres and for modernization of old. All views shown are of actual Heywood-Wakefield installations.

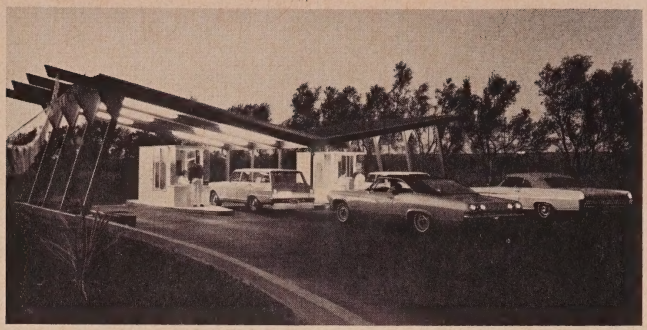
HEYWOOD-WAKEFIELD
EST. 1826

Luxurious comfort and pleasing appearance are combined in the new 1000 Series Heywood-Wakefield theatre chairs. This fresh look in theatre styling is achieved by aisle-end standards of unique, flexible design. Each has a panel into which inserts of various materials and colors may be placed. Panels may be of fabric, wood, ceramic, plastic, metal . . . any material, any color . . . may blend or contrast with theatre decor.

Maximum Heywood-Wakefield comfort is assured by coil spring seats and padded or coil spring backs. For other options and full details, consult Sweet's Catalog (Section 36d/He) or write Heywood-Wakefield Company, Menominee, Michigan.

FOX THUNDERBIRD

• Sacramento, Calif.

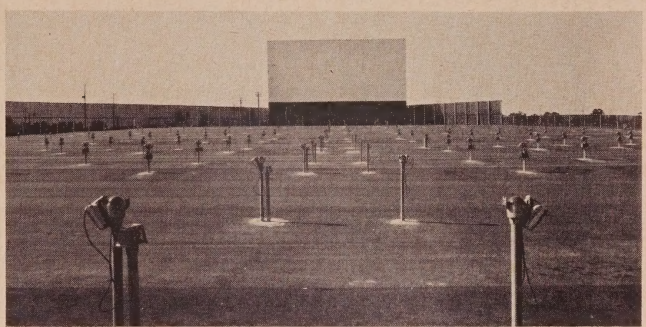


Massive columns and beams, sweeping canopy set off four lane boxoffice

Fox West Coast Theatres' new Thunderbird Drive-In represents an investment of approximately $600,000 in land and structures. Architect Gale Santocono of San Francisco drew the plans for the 1,182 car drive-in, located on Folson Boulevard at Sunrise Avenue, east of Rancho Cordova.

Its 74 ft. high screen tower has a special corrugated facing which curbs distortion at extreme side viewing angles. A chain link fence, with redwood fillers, is 22 ft, high to mask auto lights on the Boulevard. The entire ramp field, including driveways, is surfaced in asphalt paving meeting roadway standards.

The main building contains the projection room, manager's office, refreshment area, storage rooms, employee dressing rooms and patron restrooms. The refreshment area is of cafeteria style with ample capacity assuring patrons of prompt service.

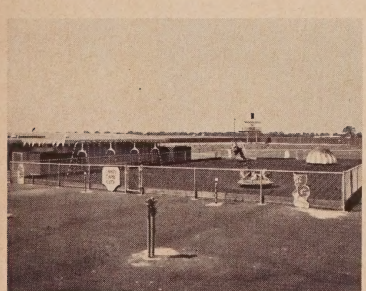


View of screen and forward ramp area shows high, light screening fence

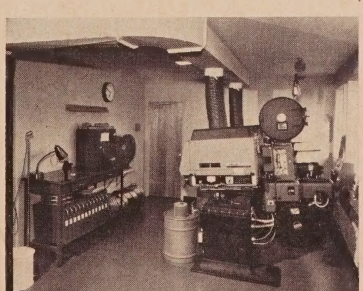
Pylon sign towers 40 feet above highway

Equipment Credits

Car capacity	1,182
Contractor	Roebbelen Const. Co.
Lenses	B & L
Projectors	Simplex
Projection lamps	Strong Futura
Sign	Ad Art Co.
Speakers	Simplex

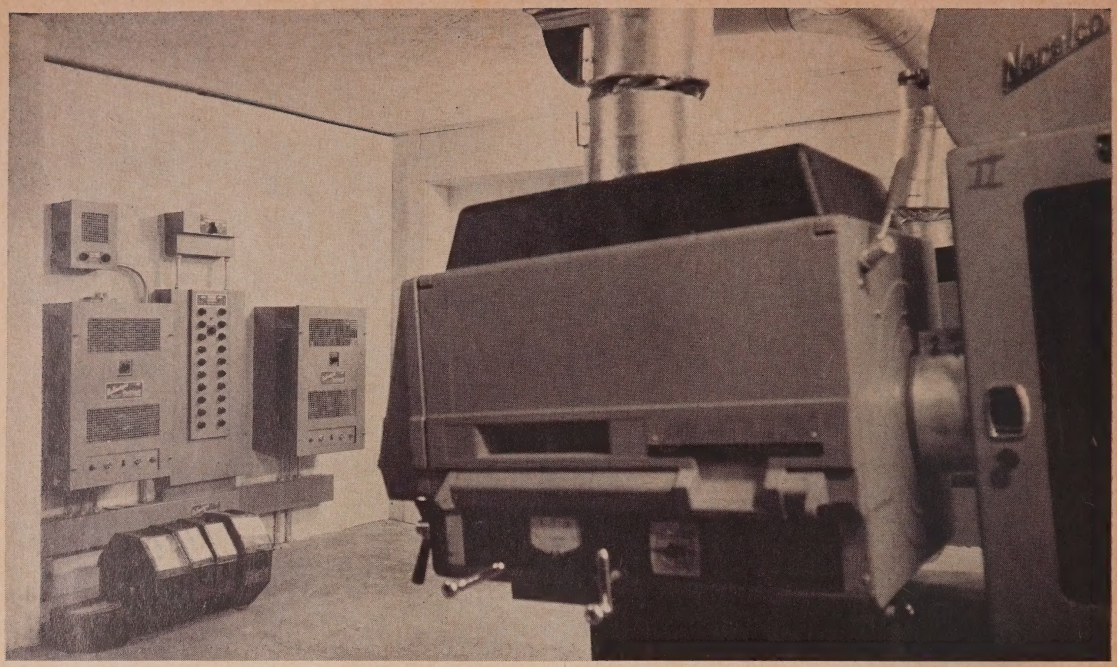


Playground facilities for youngsters



Neat, well equipped projection room

1,000 patrons served in four minutes



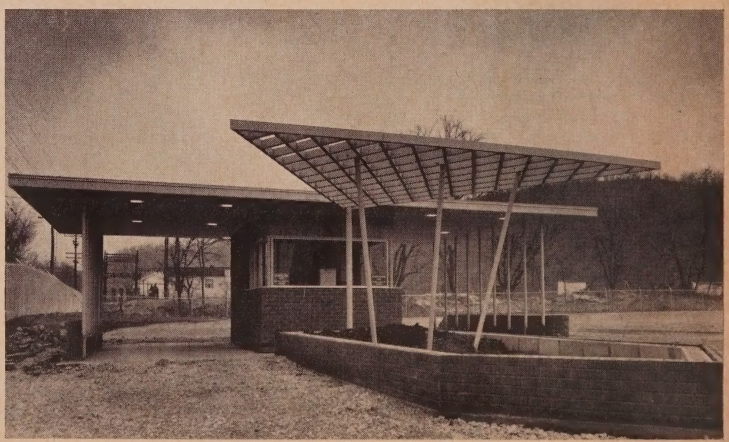
New Valley Drive-In Is Complete Ballantyne All-In-One Package Job

The bright new Valley Drive-In in Frankfort, Kentucky is a good example of planning, engineering and equipment by Ballantyne Instruments and Electronics Inc., Division of ABC Consolidated Corp.

When owner, Vaughn Cox, made a decision in March to build a new drive-in, he looked around for someone to construct it. He could have sub-contracted the various phases of the work, but after a discussion with Ballantyne Vice President, Edward J. Nelson, he settled on complete handling by Ballantyne. Mr. Nelson drew comprehensive plans, including traffic layout, earth moving, concession, box office, screen tower, and projection booth.

Ballantyne provided all equipment, including Dub'l-Cone speakers, Ballantyne-Norelco FP-20 projection, MX Dual channel amplification, and necessary film handling equipment. Ballantyne also gave installation-supervision on everything from screen tower to concession.

This complete package handling makes sense. The dovetailing of hundreds of problems and countless items of equipment by Ballantyne as a single responsible source, leaves the owner free to think about the promotion of the theatre and its other vital financial affairs. Ballantyne, on the other hand, represents a vast amount of know-how from the construction experiences of more than a thousand drive-ins. The costly delays and construction mistakes made by the inexperienced are not likely to occur.

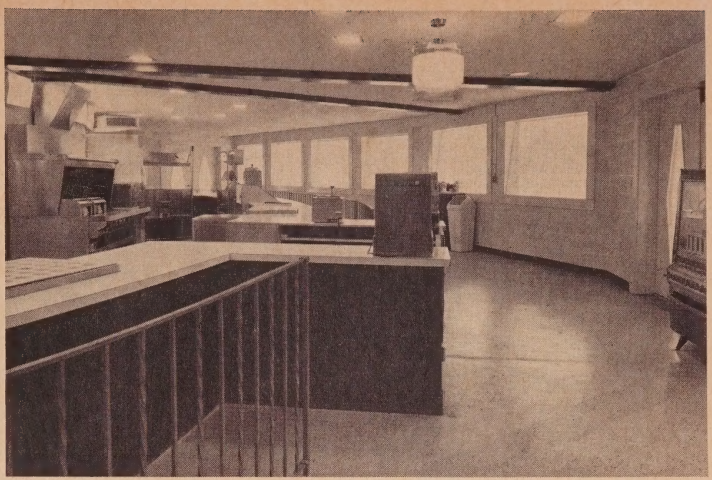


This attractive entrance was designed by Ballantyne for the Valley Drive-In

Ballantyne-designed concession has many features

The concession area is planned for both function and beauty. It has a 12-foot overhang around the entrance and 6′ around the entire building. Windows are angled to eliminate glass reflection, so patrons can view film from within.

The Valley Drive-In used famous Dub'l-Cone speakers. These speakers combine the two vital features of quality sound and rugged construction. With die-cast cases and special aluminum speaker guards, they are resistant to most vandalism.

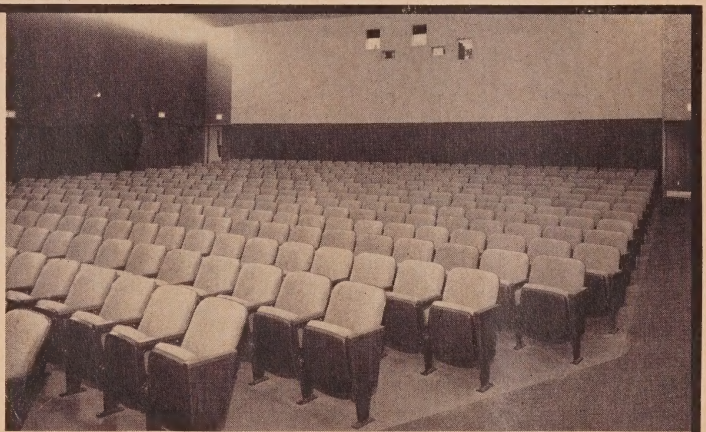


ABC Consolidated's Confection Cabinet Division operates the concession for Valley Drive-In

Ballantyne All-in-One Package Builds Successful Theatres

That's saying a lot, but here's why. Ballantyne can give you the vital know-how and assistance that can mean saving thousands in costly mistakes, overbuilding, your time, construction delays and faulty installation. Circuits like Beacon Pacific, Mann, Amusement Corporation and Associated of Cleveland are just a few of many using Ballantyne.

Yet it is as simple as giving us the four walls. From that point, we do everything. This includes all equipment, including carpet, draperies, concession, box office, and top flight sound and projection. That includes the now famous Ballantyne solid state sound system. This great new sound is setting records for long life reliability, performance and economy.



Ballantyne's job doesn't stop with final installation. Jet-age service is at your fingertips. Sounds good doesn't it? We can even arrange financing. Why not get all the facts, before you invest in your next theatre?

NEW Theatre?
Indoor? Outdoor?

Let Ballantyne show you **HOW** to

1. **PLAN IT RIGHT**
2. **GET IT DONE ON TIME**
3. **SAVE MONEY.**

Perhaps the greatest thing we can do for any exhibitor is untie his hands and mind so he can concentrate on the promotion of the theatre. That's really what the All-in-One Package Plan is all about.

Ballantyne INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC CONSOLIDATED CORPORATION
1712 JACKSON STREET OMAHA, NEBRASKA 68102

WESTGATE DRIVE-IN

• New Orleans

135 ft. screen looms behind Westgate's highway marquee

The new 2,000 car Westgate Drive-In, a show place for drive-in entertainment in New Orleans, boasts a 135 ft. wide screen, distinctive sign, and six-lane boxoffice which allows easy traffic flow and spacious drives leading to well lighted lamp entrances.

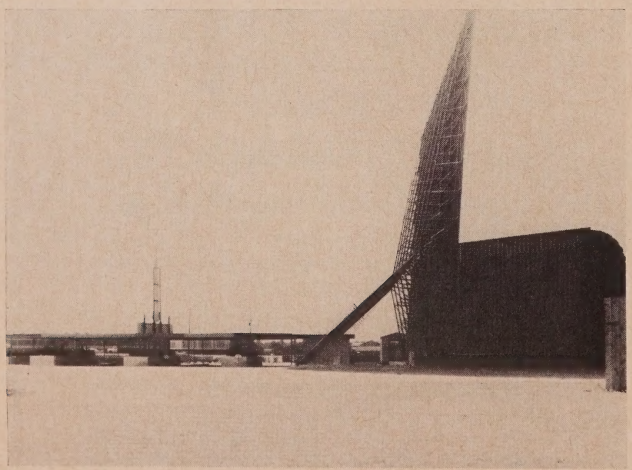
The Westgate is equipped with Norelco 75/35 mm projection equipment, Ballantyne life-time solar cells for sound pick-up, Strong Jet Arc lamps with 21 inch reflectors, Kollmorgen lenses and Ballantyne Dub'l Cone speakers.

Illuminated aisles show the way to the impressive concession area, which uses colorful formica counters, wood paneling and wrought iron railings to create an attractive, French quarter mood.

Ballantyne's Ed Nelson drew plans for the Westgate for Mrs. Stella Landaiche, owner. Local contractor was James Hoffa.

Fast food handling, self-service speed stand patrons

Six lane boxoffice, spacious drives lead to ramps



Three units on wall are triple-channel MX amplifiers

Norelco All Transistor Type "OMA 6" Sound System

Small Cabinet Dimensions, Built-in Testing Devices Minimize Installation And Operational Difficulties

■ Norelco's All Transistor Theatre Sound System Type "OMA 6" provides features and advantages of interest to exhibitors everywhere. The equipment consists of (1)—the EL 5373 preamplifier cabinet, (2)—the EL 5374 output amplifier cabinet, and (3)—the EL 5463 six-channel volume control with extension.

It is suitable for the reproduction of optical sound tracks on 35mm film; four magnetic sound tracks on 35mm film; six magnetic sound tracks on 70mm film; and three possible non-sync. sound sources, such as record players, microphones or tape recorders.

Perfect sound reproduction is provided because each sound track and each non-sync. sound source has its own pre-amplifier with adjustable gain. Therefore, the sound volume of all the signals can be set accurately to the same level. Also, each film channel and each non-sync. sound channel has its own equalizing unit so that frequency responses of all the channels can be adjusted independently to provide the best possible adaptation to the prevailing acoustics of the auditorium and to the characteristics of the recorded sound.

The circuitry is such that optical sound tracks, if desired, can be reproduced via the output amplifiers and loudspeakers of channels 1-2-3. At the full output of 40 watts per channel, the distortion is less than 1.5 per cent. The frequency response of the output amplifiers is flat from 40 to 12,000 c/s, and the hum and noise level is very low.

The supply voltages for the photocell, exciter lamp, pre-amplifiers and equalizing units are regulated, making sound reproduction independent of line-voltage fluctuations.

Change-over between projectors and mode selection (i.e. optical, four or six track magnetic reproduction) takes place after the pre-amplifiers at a level of 80 mV, an impedance of 5,000 ohms and without the use of relays in the sound circuit. In this equipment, all switching operations in the sound circuits are done by LDRs (light dependent resistors) which assures click-free operation.

The LDR units consist of a cadmium sulphite cell and a six Volt lamp. When the cell is not illuminated, its resistance is very high but drops to a low value when illuminated. Such cells are inserted in series with the outputs of all the pre-amplifier and equalizing units. A signal is allowed to pass by the switching on of all LDR lamps of the units in its path. This is effected by means of flip-flops (transistorized switching elements without moving parts).

No factor is more important to theatres in equipment of this nature than reliability. Norelco achieves reliability in this sound system by the use of LDRs instead of relays; transistors instead of vacuum tubes; printed circuits instead of ordinary wiring; and plug-in units (100 per cent spares optional).

Unlike relays, the LDRs contain no moving parts or switching contacts. The six Volt LDR lamp operates at a voltage of five Volts. Because of the conservative rating, the lamp has a very long life.

Only one relay per projector is used for changeover of the exciter lamp and dowser power supply. Therefore, a complete installation contains, at the most, three relays. These are housed in air-tight containers and have shown no measurable wear after life tests exceeding 250,000 operations. Relays are of the plug-in type.

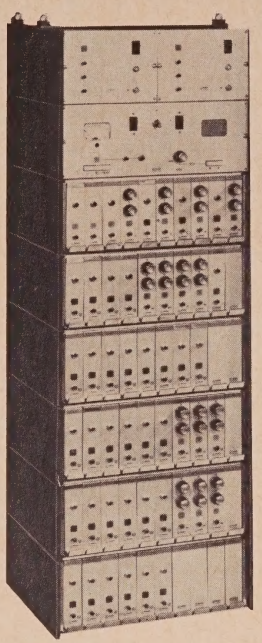
Transistors contain no components subject to deterioration, as is the case with the filaments in vacuum tubes. Their life expectancy, for this reason, is many times longer.

The use of printed wiring prevents short-circuits, which might occur with ordinary wiring due to worn insulation. Soldered connections are also much more reliable.

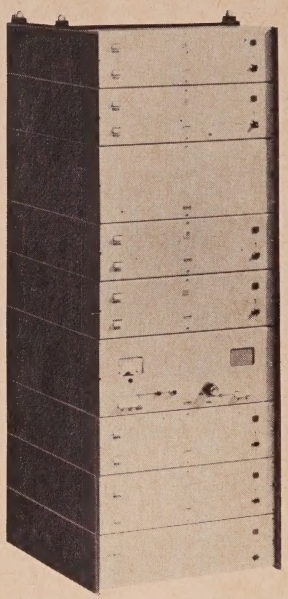
Spare plug-in units are available for the pre-amplifiers, the output amplifiers, the equalizers, the power-supply, the relays and flip-flop units.

Because transistors and printed wiring are used, this equipment is far more compact than

(*Continued on page* 52)



EL 5373 Preamplifier Cabinet



EL 5463 Output Cabinet

Survey of the various versions

TYPE	UNIT	PRE-AMPLIFIER CABINET, EL 5373/..												OUTPUT-AMPLIFIER CABINET, EL 5374/..	
		for two projectors						for three projectors						up to 95° F	up to 113° F
		/50	/51	/52	/53	/54	/55	/30	/31	/32	/33	/34	/35	/50	/60
EL 5470	magnetic pre-amplifier	20	20	20	20	20	20	30	30	30	30	30	30	—	—
EL 5471	optical pre-amplifier	3	3	3	3	3	3	3	3	3	3	3	3	—	—
EL 5472	record-player pre-amplifier	1	2	—	—	1	2	1	2	—	—	1	2	—	—
EL 5473	microphone pre-amplifier	1	—	2	3	2	1	1	—	2	3	2	1	—	—
EL 5474	12-kc/s unit	1	1	1	1	1	1	1	1	1	1	1	1	—	—
EL 5475	equalizing unit	13	13	13	14	14	14	13	13	13	14	14	14	—	—
EL 5476	oscillator measuring amplifier	1	1	1	1	1	1	1	1	1	1	1	1	1	1
EL 5477	output amplifier	—	—	—	—	—	—	—	—	—	—	—	—	7	7
EL 5478	power-supply unit	2	2	2	2	2	2	2	2	2	2	2	2	—	—
EL 5486	ventilating unit	—	—	—	—	—	—	—	—	—	—	—	—	—	1

With all versions the six-channel volume control EL 5463/00 is supplied.

A Review Of Other-Than Carbon Arc Light Sources

Short Arc Lamps Use Xenon And Mercury Vapor Discharge To Provide High-Intensity Light Source For Projection

Over the past several years, a number of new equipments using other than carbon arcs as a source of projection light have been introduced to the American exhibitor.

The widespread need for a brilliant, high intensity light source for searchlight, projection and optical laboratory equipment with the compactness, long life and other advantages of the ordinary incandescent electric light bulb led to the development of quartz-enclosed xenon and mercury gas lamps.

Although xenon type lamps have been in use for many years in European countries, their use until now by motion picture exhibitors in the U.S. has been limited. Our effort here is to briefly review the principles involved in these new light sources, their projection equipment applications, and some representative units currently available in the U.S.

Basic Light Source

Three principal types of short arc lamps have been developed as intense light sources. These are mercury, xenon-mercury, and xenon lamps. The xenon lamp is the most commonly used in professional motion picture projection. However, all three types have common characteristics.

Basically, the light emitted by a xenon type lamp results from an electric discharge in the form of an arc between two electrodes, which occurs in a sealed quartz bulb containing a xenon gas atmosphere.

The common mercury vapor lamp consists of a similar bulb in which the electric discharge passes through mercury vapor, causing it to give off a blueish-green light rich in ultraviolet and actinic rays. The mercury lamp, which gives good luminous efficiency and brightness, however, produces light in the characteristic spectrum of mercury and has a relatively longer warm up period when compared to the xenon bulbs.

Xenon lamps have about the same brightness range as mercury lamps with about half the luminous efficiency (lumens per watt) of the mercury and xenon-mercury lamps. Principal advantages of the xenon bulbs are a short warm-up period, producing near full rated light output in a few seconds, and a light with a spectrum range approximating that of daylight in both the visible and ultraviolet range.

Lamp Design

Typically, the xenon or other type gas vapor lamp, is a double-ended affair encased by a quartz shield which bulges to a spherical chamber at center. The two electrodes, positive and negative, are pre-gapped and sealed in the bulb for its period of useful life. In operation, the impact of the electric arc stream as it bombards the electrodes drives off tungsten atoms, gradually eroding the electrodes. These are consumed at a slow rate throughout the service life of the bulb so that light level fluctuations are, for all practical purposes, ruled out.

Starting voltage for the lamps is generally higher than operating voltages. This high initial voltage requires a double ended bulb, as the terminals on a single ended lamp would be too close and might produce a flash-over between conductor wires.

Timing in the starting phase is important. Excessive periods of high, initial starting voltage could consume excessive metal from the electrodes, thereby shortening useful bulb life.

Power Supply

Just as a fluorescent lamp requires a starting device and electrical ballast to stabilize current flow during operation, other short arc lamps require an auxiliary device to provide correct starting voltage for the igniter and a current stabilizing ballast or rectifier to insure continuous recommended operating voltages. Rated lamp life and performance characteristics apply only when lamps are operating with satisfactory starting circuits and operating voltage requirements.

STRONG X-16 MODELS AND CHARACTERISTICS:

Film Size	Model	Watt	Matte Screen*	Lumens No Shutter	Light Intensity Compares with:
16mm	76003	450	Small size	1400	3000 watt mazda
	76001-CR	900	Up to 17′ wide	3700	30 to 35 Ampere H.I. Carbon Arc
	76000-CR	1600	Up to 24′ wide	5500	46 Ampere H.I. Carbon Arc
35mm	76001	900	Up to 19′ wide	4500	30 to 35 Ampere H.I. Carbon Arc
	76000	1600	Up to 32′ wide	9000	46 Ampere H.I. Carbon Arc
	76002	2500	Up to 36′ wide	12500	55 Ampere H.I. Carbon Arc

* Maximum screen size dependent upon screen reflectance and lenses used.

Strong X-16 Xenon Lamp

Early in 1962, the Strong Electric Corp., of Toledo, O., introduced their new X-16 xenon lamp. Since that time, Strong has developed and marketed six models of the X-16 ranging in wattage from 450 to 2500, producing light of 1400 to 12,500 lumens on screens of up to 36 feet in width. Indications are that much

(*Continued on page* 30)

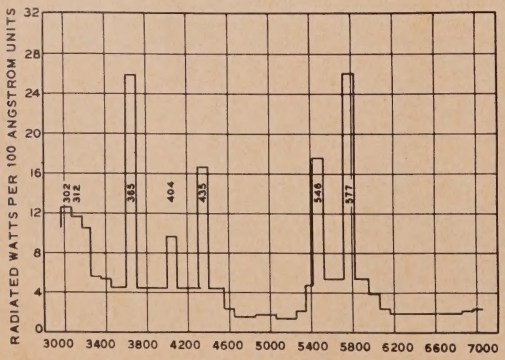
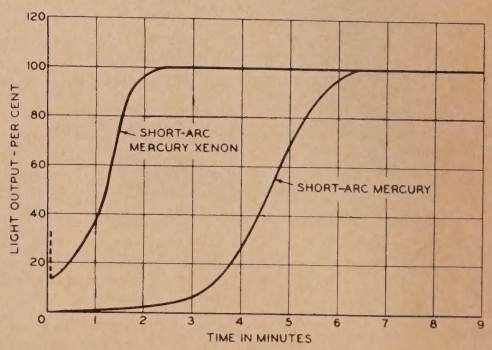
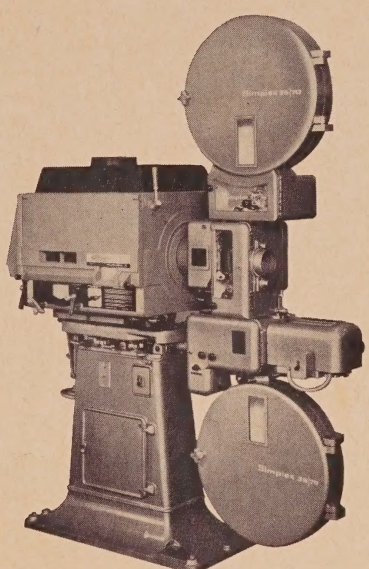


Chart shows spectral energy distribution of 1,000 watt xenon-mercury lamp, as determined by Westinghouse Electric lamp division tests



Plotted curves from Westinghouse test data show typical light output of short arc-lamps, both xenon-mercury and mercury types, during warm up periods

New Simplex 35/70



Only the industry's most experienced projector manufacturer could have built this new baby. Here, at last, is the one 35-70 mechanism combining brilliant new design features with the same great precision engineering and ruggedness that have put more Simplex projectors into theatres than any other make.

Operation is simple, reliable and *familiar.* Any projectionist who has worked with Simplex 35 (and who hasn't?) is already at home with its basic systems and components. Changeovers between 35mm and 70mm take just seconds.

This is a mechanism that can take the scare out of emergencies. Not only is it American built from top to bottom, but it's backed up by the largest and most readily available supply of parts. Many of the components are actually interchangeable with Simplex 35mm parts. The new 35-70 accommodates all American lamp houses without shims or adapters. And for extra boxoffice insurance, the new mechanism features unitized construction permitting complete sections to be quickly and individually replaced.

Is your theatre ready for the future? Before you spend one penny for projection equipment, check your National man for all the facts about the new Simplex 35-70.

N.T.S. National
THEATRE SUPPLY COMPANY
Subsidiary of General Precision Equipment Corporation GPE

BRANCHES COAST TO COAST • HOME OFFICE, 50 PROSPECT AVENUE, TARRYTOWN, NEW YORK • PHONE MEDFORD 1-6200

Short Arc Lamps

(*Continued from page* 28)

higher wattage xenon lamp may soon be available that will satisfactorily illuminate 50 ft. screens .The Strong X-16 lamphouse utilizes Osram xenon bulbs as a light source and is designed to mount on any 35mm projectors and most 16mm projectors presently capable of using carbon arcs.

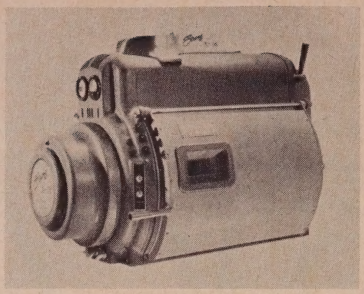
Lamphouse

Strong X-16 xenon lamphouses, Type 76000, are designed to mount on any 35mm and most 16mm projectors using carbon arcs. A 14″ diameter main reflector and a smaller auxiliary reflector project maximum light from the bulb to the film aperture with a minimum of heat. Strong X-16 lamphouses designed for 16mm projection use Strong Tuf-Cold interference coated main reflectors to reduce heat at the aperture. All Reflector focus controls are located outside the lamphouse for operator convenience.

An ammeter indicates bulb operating current and a time recording meter indicates the actual number of hours each bulb is used. An image of the arc is projected to a viewing screen on the operator's side of lamphouse. A built-in dowser protects the aperture from heat while the lamphouse is ignited and on standby.

A built-in igniter, designed with a protective device to eliminate sound system interference, provides correct starting voltage. The bulb is started by turning the on/off switch to "on" position and then pressing the ignition button. These control switches are located conveniently on the back of the lamphouse. Once the bulb is ignited and the lamphouse is properly focused for best uniformity of field no further attention is required. A safety switch prevents operation of the lamphouse with the door open.

Xenon lamphouses, when installed, should be vented by ductwork to exhaust outside the building. If this is not possible a Strong Type 23555 Ozone Filter, developed by Strong Electric to eliminate the need for ductwork, is available for installation on X-16 lamphouses.



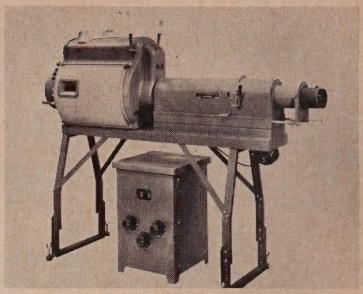
The Strong X-16 Projection Lamp

Light Source

The Osram xenon bulb is a quartz envelope containing two tungsten electrodes in a pressurized xenon gas atmosphere. The bulb produces a steady pure white light with daylight color quality (color temperature 6000° Kelvin) resulting in excellent color film projection. The useful life of a bulb will terminate when it can no longer be ignited. The bulb is guaranteed on a pro-rated basis for 1500 hours with a life expectancy of over 2000 hours. The 1500 hour guarantee is extended by the bulb manufacturer only when the bulb is used with an approved power supply.

Power Supply

Strong X-16 Type 77000 silicon diode rectifiers are approved for use with xenon bulbs by the manufacturer of the bulb, under terms of the bulb guarantee. Models are available for each size bulb and are designed to provide correct DC voltage and amperage for optimum bulb operation. Tap changing dial switches are provided to make adjustments for over/under nominal line voltage, even while the bulb is operating. The silicon rectifying element is fan cooled to assure long life. Designed for operating from 230 volt, 3 phase 60 cycle line supply single phase, and other voltages and cycles can be supplied.



The Strong Universal Slide Projector

A year after the introduction of the X-16, Strong introduced the first slide projector, named the Universal Xenon Slide Projector, employing a xenon light source.

The light source, an arc enclosed in a quartz globe, produces 8000 to 9000 lumens of snow-white light making possible the projection of 3¼″ × 4″ and 2″ × 2″ slides on screens up to 35 ft. wide, even in rooms which are not darkened. The screen brightness obtained is comparable to high quality motion picture presentation and permits projection of pictures with easy to view detail never noticed on small screens with incandescent projection. With a high side to center illumination, 85% coverage, the light distribution results in clean cut picture corners. The light is of approximately 6000° K, ideal for the vivid projection of colored slides.

The Universal xenon slide projector possesses the advantage of a clean light source. The optics require cleaning only at intervals of approximately 30 days. Once installed and adjusted it can be operated for long periods without special attention.

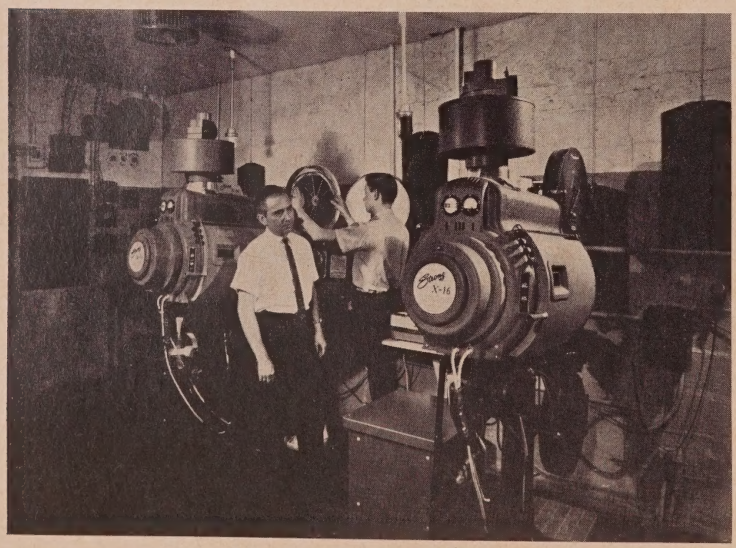
Operation of the projector is simple. It starts with the push of a button. The electrodes are consumed so slowly there is no shift of focus.

The optical system utilizes a 14″ diameter ellipsoidal heat reducing main reflector to collect the illumination from the source and direct it to the reimaging point.

The associated rectifier operates on commercial 220-volt AC and is specially designed to provide the exact current characteristics and regulation capability for optimum operation of the xenon source. The igniter is built into the lamphouse and provides the proper starting or ignition voltage.

The Universal xenon is ideal for schools, sales meetings, technical and scientific conferences, conventions and lectures, particularly where it is impractical, uneconomical or impossible to darken the room, and especially where it is desirable to maintain room illumination for taking notes.

The equipment comes complete with blower, slide carrier, lamphouse, and choice of objective lens in the range of 6½ to 26 inches inclusive. Also available is a push-button controlled electric changer which holds 70 3¼″ × 4″ slides.



Strong X-16 installation at Westway Theatre, Baltimore

Hughes XTL Lamphouses

The source of the XTL optical system is the xenon short arc lamp. Four models are available: The XTL 500/1000, XTL 1600, XTL 2500, and the new XTL 5000.

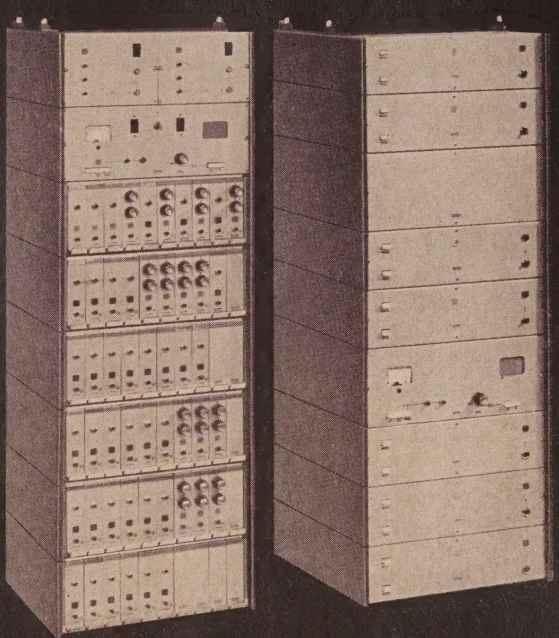
The Hughes Xenon Light Illuminator uses

(*Continued on page* 48)

NEW ALL TRANSISTOR SOUND SYSTEM

by Norelco®

- Super compact wall-mounted design!
- Compatible with any projector or speakers!
- Operates with 35mm or 70mm—1 to 6 channels!
- Plug-in units for quick easy replacement!
- Superb sound—individually adjustable channels!



This is the kind of years-ahead sound system you'd expect from Norelco engineering. Capable of *perfect* balance anywhere because each sound source can be individually adjusted to fit the acoustics of a theatre. Lots of other superior features, too. Low hum level. Silent switching. Push button control of each sound source. Preselector switch for change-overs. Long lasting transistors and printed circuits for reliability.

It even has its own built-in testing system. And if anything should go wrong, separate plug-in units save time, money and embarrassment. Spare power amplifier and spare power supply are built in and ready for instant use. All are packed into compact units that are wall hung to save floor space.

New Norelco sound operates with single channel optical 35mm, 4 channel magnetic 35mm, 6 channel magnetic 70mm, plus 3 optional non-sync sources: record players, microphones and tape recorders.

Sound good? It *is*. We know because we've tested it for two years. Not in a lab. But in theatres, where it counts.

For more facts on the new Norelco all transistor sound system, check your authorized Norelco theatre supply dealer or drop us a note today.

Norelco® MOTION PICTURE EQUIPMENT DIVISION

NORTH AMERICAN PHILIPS COMPANY, INC. • 100 EAST 42ND STREET, NEW YORK, N.Y. 10017

NTS Introduces New Simplex Projector For 35/70mm

Rapid Conversion To Wide Film Gauge; Interchangeability Of XL Parts Cited

■ National Theatre Supply Company has developed a new Simplex projector capable of showing both 35mm and 70mm films. This projector has all the precision engineering and built-in ruggedness of the Simplex 35mm projector, which is now in use in more theatres than all other projectors combined.

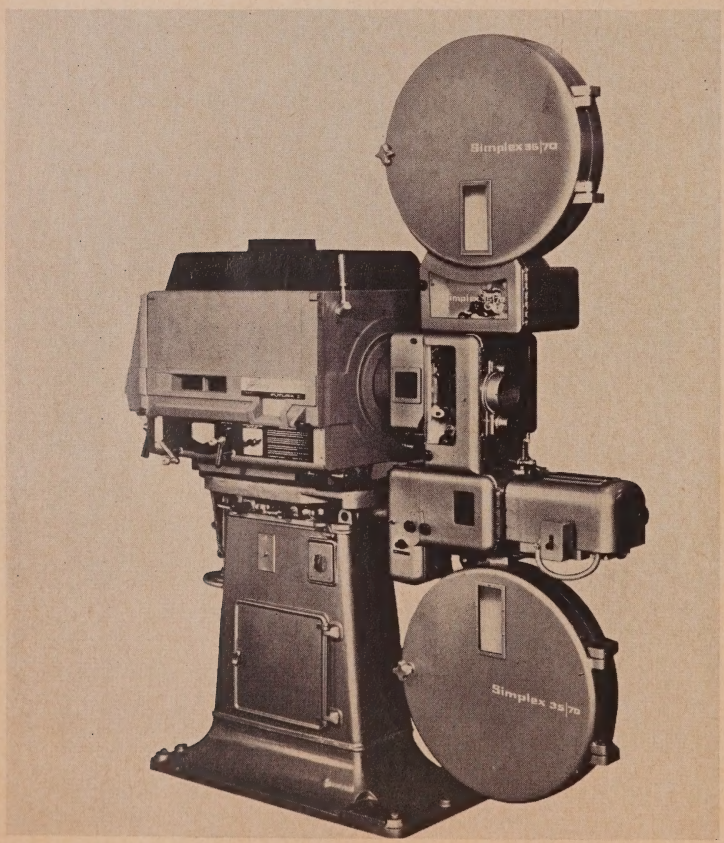
Most important, from the projectionist's point of view, the new 35/70 mechanism is familiar to the vast majority of projectionists who have been working with Simplex mechanisms for many years.

Like its 35mm counterpart, the Simplex 35/70 offers the unique advantage of having many interchangeable component assemblies and parts. All of these parts and assemblies are available, when needed, at nearby National Theatre Supply branches. These assemblies include upper and lower feed sprocket assemblies, complete vertical shaft and gearing assemblies, mechanism drive kit, rear shutter driving cluster assembly and a complete sound head projector driving unit.

The entire intermittent movement could even be replaced between reels if such an emergency occurred. This is highly unlikely, of course, in view of the remarkable record of reliability that has endeared Simplex projectors to theatre owners and projectionists alike.

The changeover from 35mm to 70mm (or vice versa) is almost instantaneous. Only two component assemblies need be interchanged . . . the curved gates and water cooled curved film traps. All sprockets and pad rollers are combination 35/70 mm. Special lamphouse adapters or brackets are not required because all American made lamp house optical centers can be maintained with this Simplex 35/70 projector when installed on a standard Simplex Heavy Duty pedestal.

Commenting on the new projector, J. E. Currie, vice-president for projection equipment sales at National Theatre Supply Company, said, "We feel that 70mm projection is a long way from reaching its saturation point in the United States and other parts of the world. 70mm films have compiled outstanding boxoffice records and we feel confident that they will continue to grow in the years ahead. This 35/70 mechanism is a model worthy of the Simplex name and built to Simplex standards. Naturally, it will be sold and serviced by experienced National Theatre Supply representatives at all our branches from coast to coast."



Simplex 35/70mm on standard pedestal

Here are some of the outstanding features, many of which are exclusive, of the Simplex 35/70 projector:

The projector mechanism is made in the U.S., and uses ball bearing construction throughout. Full gear drive is used, rather than belts, at either 24 or 30 frames per sec. operation. A water cooled and curved film trap, with adjustable film tension pads, provides film stability in the gate, which features hardened and precision ground curved film gate runners. Combination 35/70mm sprockets and pad rollers are used throughout, facilitating quick conversions.

A sealed-in "Sprayomatic" lubrication system services the entire gear train, preventing oil from reaching the film.

A micrometer lens focusing device, with eccentric lens optical centering mechanism, is provided for fine adjustments to all lens systems.

The shutter is a revolving, conical type which cuts the projection light beam less than one in. from the film at the aperture plate. Changeovers are built-in to the projectors.

Film magazines in the new projector are cast aluminum, split through the middle for more hand and finger room. The Oscar-winning XL take-up device provides even tension on the take-up reel at all times. An anti-backlash tension device is located on the upper reel spindle. Magazine doors stay open while threading, regardless of the angle of the projector. Reel shafts, ½ inch in diameter, accommodate both 35 and 70mm special reels.

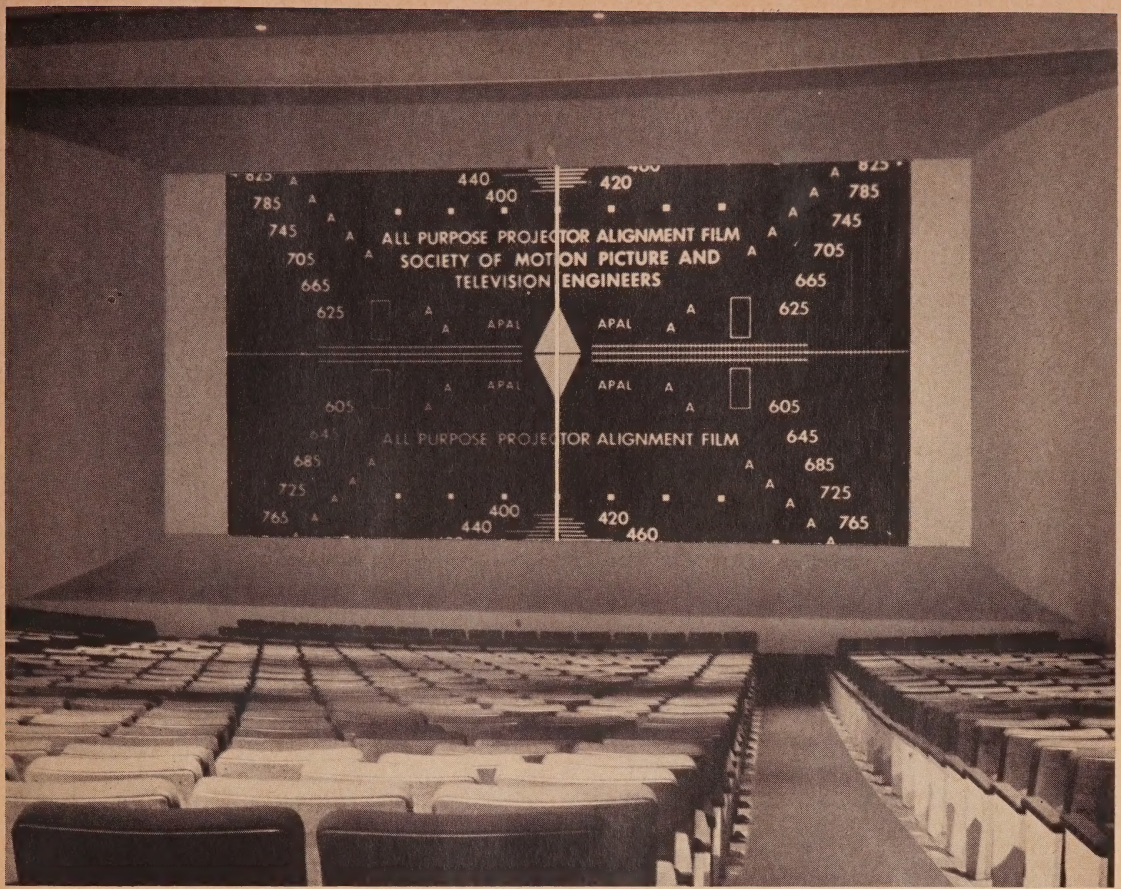
A "Penthouse" magnetic soundhead is precision-cast from aluminum, and has separate compartments for the film travel mechanism and stabilizers. It features separate four-track and six-track magnetic pickup clusters and built-in magazine roller holders.

The pedestal furnished with the projector is the Simplex, heavy duty type, with heavy leveling screws on four corners. It fits all arc lamps, with no shims or adapters necessary. Pedestal is "universal" for all projection angles, from 30 degree indoor down-tilt to 15 degree up-tilt for D-I's. The adjustable lamphouse table insures accurate optical alignment of lamp and projector.

The optical soundhead is the time-tested Simplex XL model, using an oil damp flywheel on the scanning drum shaft. A permanently oiled ball bearing motor drives the drum via direct connection to a rugged gear box. No belts are used in the mechanism.

A new Solar Cell replaces the now obsolete photocell for optical sound pick-up.

Gearbox is a splash type, sealed in oil, and also uses ball bearing construction.



The Redstone Cinema II Theater, West Springfield, Mass.

This split image shows the big difference in lenses

New Adjustable Magna Com Lens

Picture quality is now a major topic. Using both projectors and a split aperture, the left half is typical of ordinary lens performance while the right half gives higher contrast, sharper, brighter image and is typical of the famous F17X or the new adjustable Magna Com. Not only brighter, but a better image and with the adjustable Magna Com the bonus of exact screen fit — no excessive cropping — no cut off heads — no missing subtitles. The trend is to higher standards and less cropping. If you want a better picture ask for a demonstration by your theater equipment dealer. Member of TESMA-TEDA.

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Meeting Projection Standards For Theatres

Guides For Evaluating Equipment Performance Including Maintenance Practices And Standards

EDITOR'S NOTE: The following is an abstract of an article prepared by the staff of PHYSICAL THEATRE MAGAZINE—monthly section of MOTION PICTURE EXHIBITOR. The original article, which appeared in our annual "Projection and Sound" issue this past June, has been in continuous demand since publication and has been reprinted by many theatre owners and circuit operators in the interest of encouraging quality projection on the theatre screen. Since our remaining copies of this article are fast disappearing, we have reprinted here the bulk of the original story. Correspondence between the staff and our readers, many of them projectionists and theatre operators concerned with equipment and print condition, indicates there is still a widespread need for elevating the standards of professional motion picture screen presentations.

■ Excellence in projection centers around those often discussed properties of image sharpness or clarity, and stability or absence of flicker in the picture which creates the illusion of uninterrupted motion as each frame is exposed. This crisp stable image depends principally upon such factors as the original quality of the print in the machine, the absence of surface marks and "mottle" from oil or wax on critical areas of the films surface, adequate light with the proper color characteristics, the stability and temperature of the film in the gate, a correct lens system, and, finally, a screen that will reflect the projected image to advantage.*

Much of the complexity of motion picture projection is rooted in the speed at which the series of photographic images on individual frames are exposed in succession. Between the feeder and take-up reels, the films must be moved into position by sprocketed drums, pulled into the film gate, held at rest for a fraction of a second while the arc light passes through aperture, film, and lens system, and lastly, moved through the sound reproduction device. The cycle is completed as the film is drawn onto the take-up reel.

A 35mm release print may be expected to see anywhere from one to several weeks use in a first run theatre, passing through the projection and rewind sequence from three to upwards of five times a day. With good handling, a print will take up to 150, 200 or, in unusual cases, even more showings, so that complaints from sub-run operators indicate early abuse.

Good film handling starts before the print is even put on the projector. Transferring film from shipping reels, which may damage the print or the magazines in your projector, to house reels offers the projectionist his first opportunity to inspect the film, make any necessary repairs or cleaning, and note if adjustments on his equipment must be made to assure maximum performance. Leaders, reel continuity, splices, sprocket hole damage and markings should be checked before attempting projection.

Cleanliness in the area of the rewind bench is especially important, as film will pick up dust, lint, and other airborne particles which may later collect in the aperture or gate. A large commercial laundry bag fastened by a tubular hoop to the rewind table will keep end footage off the floor, and, for ease of handling, a simple rack with plastic clothes pins of the snap type will accommodate reel bands, date clips or other house footage needed before the feature.

Making good, rapid splices is something of an art. A commercial splicer, good grade acetate film cement, and adequate light are essential if a permanent bond is desired. Gentle stroking action on splicer cutting blades will hold cut depth to little more than emulsion thickness. Razor blades or hobby knives will also do the job, if used correctly. When the emulsion side is thoroughly clean, wipe with a piece of cloth, apply a thin, even coat of cement and bring down the other half of the splicer head immediately, locking the clamps as soon as contact is made.

For cold splicers with hand pressure devices, keep a firm pressure on the bonding film for a few seconds, open the splicer, wipe the join edge with a clean cloth, and inspect the job for bond and alignment. Hot splicers can be opened sooner. We might add that a good splicer is an expensive, precision piece of equipment deserving of careful use. Never attempt to resharpen blades or reset cutting depth unless you know what you are doing.

70mm splicing requires even more attention to accurate trimming, scraping and alignment. A quality splicer that insures precise alignment of the film edges and frames is needed.

To reduce frame loss, avoid poor scrapers, old cement, poor contact, and loose splicer heads. If you don't have a good splicing machine, rather than stapling or stitching film, obtain a clear, sprocketed repair tape. This will also strengthen damaged film with outsized cue marks, torn sprockets, or burn and blister areas. These repairs are durable, and preferable to slip shod "wet" splices, as only a perfectly made cement splice will hold.

Many times, exhibitors and projectionists are justified in protesting the condition of release prints sent out by the exchanges. One projectionist's local even issued a mandate that badly damaged prints would be refused by its members. Let it suffice to say that there are persons who will return a mutilated print and, as has happened in the past, an exchange can send this print to you without inspection or cleaning. The innocent are, of course, penalized by the few irresponsible ones, making efforts to raise standards in this area all the more important.

The 35mm print is capable of taking a great deal of punishment, yet dime-sized cue marks and damage caused by worn sprocket teeth or other faulty parts hardly fall into the realm of normal usage. Even in a reasonably good machine, the film must withstand a variety of stresses and high temperatures at the aperture plate. Considering the speed at which the film is accelerated by the intermittent movement, or pull-down into position in the gate, brought to a dead stop while the individual frame is being scanned by the shutter, and pulled quickly out of the gate into the lower loop to make its pass through the sound reproducer, one sees where well maintained equipment is a must. At 24 frames per second, a considerable amount of footage can be perforated by sprocket teeth, blistered by excessive heat, or scratched by a stuck roller before it is even caught. Close attention should always be paid to the surface condition of pads, rollers, shoes, the gate surface and aperture plate, and reels for deposits of foreign matter, burrs or other damage.

In addition, tension on the film is critically engineered by the projector manufacturer to keep the film moving smoothly through the guides, projector head and sound head. Loop size, correct tension on take-up belts, gate and pads should be faithfully maintained by the projectionist.

To help the film pass through the machine, raw stock manufacturers and processors hold tolerances to high standards, meaning that thickness and width are as constant as modern technology can hold them. This works to reduce undesirable movement in the gate area and assure a precise alignment with the sprocket teeth on the projector. Film is also lubricated to further reduce friction as it comes in contact with the metal or plastic surfaces of the projector. Edge waxing with fine paraffin wax greatly increases print life over that of "dry" prints. To date, no better method of film lubrication has been discovered.

Motion picture footage should never be lubricated with oils or silicon compounds, as these will eventually separate from an even coating into spots or mottle on the film surface. This, in turn, will adversely affect the image on the screen. If oil is put on the film to pick up lint or fuzz stuck in the aperture while a reel is on during a show, it should be removed during the next rewind with film cleaner.

A dry print lacks enough lubricant to reduce friction in the gate area effectively. Previous prints, however, may have created enough of a deposit of wax, though it is invisible to the eye, on metal or plastic surfaces to provide some measure of friction reduction. If a combination of circumstances such as a gate thoroughly stripped of lubricant by cleaning and a dry print arises, some action should be taken to

(*Continued on Page* 43)

Theoretical image brightness on the screen (not considering light losses due to screen surface absorption and reflection) is a function of three factors: (1) directly proportional to the brightness of the light source (2) directly proportional to the effective area of the projection lens aperture, and (3) inversely proportional to the square of the projector throw.

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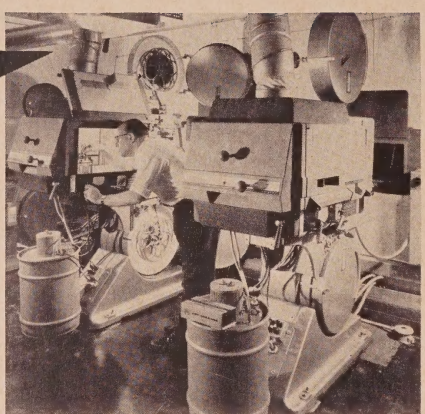
MAYBE THEY KNOW SOMETHING YOU SHOULD KNOW

For instance, they know that in-and-out of picture focus usually is the result of excessive aperture heat which causes film buckling.

They also know that excessive aperture heat usually results from an attempt to obtain increased screen light with a poorly engineered optical system.

They found out that high picture brilliancy and sharp focus, with much less heat at the aperture, are obtained with the use of Strong Futura Lamps.



Your projectionist shouldn't be saddled with obsolete equipment which causes film distortion and emulsion damage if you expect him to put an acceptable picture on the screen. Accordingly, you should do as so many theatres are doing. Switch your lamps, even if new, to these modern Futuras.

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Artistic and Technical Pitfalls of Film Cropping

Loss of High Percentage of Frame Area Attributed To Lack Of Film Standards

By G. M. Berggren
Manager
Theatre Equipment Division
Kollmorgen Corporation

■ Film cropping—the loss of frame area at the top, bottom and sides of an otherwise good picture—is becoming a major sin in the artful world of the screen. Unlike most sins, it is without pleasure and yields only a host of sorrows.

In the end, a film subject to arbitrary cropping at the aperture suffers both artistically and technically. The sorrows include loss of valuable and artistic picture material from such ridiculous extremes as cropping the top of a frame to the forehead of the star, frame loss on the sides to the point where titles may be trimmed off on the left or right and chopping the foreground in a dramatic scene where a prostrate actor's torso is neatly halved! But this is not where the horror stops!

In addition, cropping causes overmagnification of the smaller picture area in some situations, which reduces picture quality on the screen. It also requires more carbon consumption in the arc lamp, which, in turn, produces more heat on the film surface as the projectionist struggles to keep up the screen light level.

If the frames of every film, in all of the various formats, were made in accordance with ASA standards, the problem would solve itself. But, with the wide variations in "shooting" practices and printing practices in the labs, the installer of new projection equipment must seek to allow for "normal" requirements. Thus, the use of standard aperture dimensions can be thwarted by practical booth considerations.

The man responsible for a projector installation would normally cut from one to two per cent on each side just for "safety sake." This is only the beginning. If there is a high location for the projection booth, he must trim in the outside top corners to allow for a rectangular picture. The next major problem is the use of fixed masking, which forces the addition of another three to eight per cent of cropping, because adjustments at the screen cannot be made. (This shall be further covered below). Thus, without any additional compromises, there can easily be a loss of five per cent on a side, which would be nearly a 20 per cent loss in picture area, plus a loss in light due to overmagnification for the screen size.

With several commercial formats in use, there are constant compromises to attempt to "standardize." With a 1.85 and a 2.35 aspect for 35 mm presentations, plus the 2.21 aspect for 70 mm, there are those who would quickly go "to a straight 2 to 1 for everything." This would result in a loss of at least four per cent top and bottom for 1.85 ratio 35 mm; there would be a loss of at least 8.5 per cent on anamorphic; and a loss of five per cent or more on each side of 70 mm. Perhaps it is more impressive to say that it is a loss of eight per cent on 1.85; 17 per cent on anamorphic; and ten per cent on 70 mm. And that is only for the compromise, not including the "safety margin" mentioned above. This is most common in drive-ins, where the light loss is an increased problem.

It is assumed that the producer or director of a film aims to create a full story without having it "hacked-up" by film processors, exhibitors, future TV commercial editors, and other such detractors. There seems no reason why the film cannot be shown as desired by the producer or director. There should be a combined effort to create an industry film board to govern the standards of exhibition, in this area of cropping and other aspects of picture quality, however, the board would uphold the aim that all major films are worthy of presentation, and not require special equipment, or installation requirements for a specific picture. At present, the installation is made to accommodate the film that deviates the most from the standard. Thus the worst governs all. In some cases, major films from the same studio in the same year are not made to the same standards of measurement.

The theatre owner or manager views the screen from the point of a film's impact, at or above the level intended by the director or producer. In too many instances, the picture is enlarged for extra-dramatic effect, but at the loss of the full picture intended. This aim seems at odds with that of the producer/director. A reconciliation is needed, with exhibitor representation on the kind of film board proposed.

Agreement on aperture standards that can be depended upon is of primary importance. Proper installation and masking, hopefully adjustable, are next in order of importance. New test film, sent with a new film release, would allow a theatre manager to judge the proper size to be shown his patrons. Such test film would be made in short strips for checking only the film standard to the screen masking. The adjustment of lenses is also most important. High quality lenses which can be adjusted to overcome cropping losses are available, and allow exact screen fits, at exact aspect ratios.

In the industry of 25 years ago, a common lens size was five inches, and graduated increases and decreases in focal length were available in ¼" steps. Thus, the step to the next size was five per cent or less. In today's theatres, a common size is 2½", and with the same quarter-inch step, a change means a ten per cent move. In screen sizes, a picture 40 ft. wide with a 2¾" lens would jump to 44 feet in width, perhaps beyond the masking adjustment. The adjustable lens attachment not only improves the picture, but permits selection of any picture size in normal installation. Changes of less

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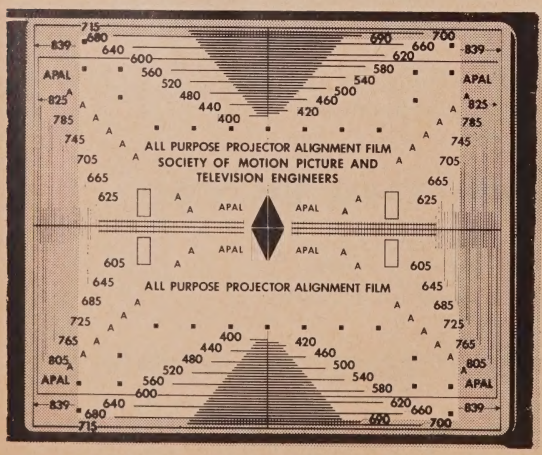
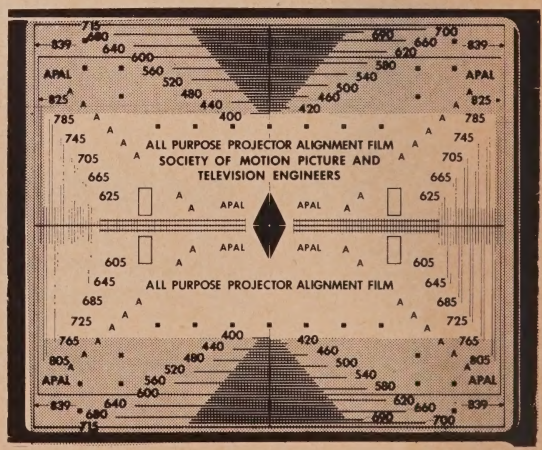


CinemaScope—Shaded area of standard test film frame is wasted using typical 2:00 to 1 aspect ratio, with cropping.



Regular 35mm "flat"—Shaded area of standard test film frame is wasted using typical 2:00 to 1 aspect ratio, with cropping.

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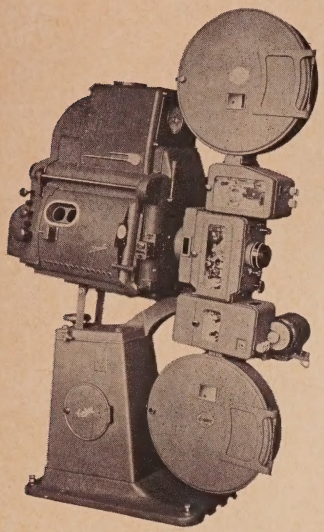

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PROJECTOR FILM STABILIZER* —a new concept in film stabilization . . . a breakthrough in projection acclaimed by the industry. (Patent applied for).

BAND PASS LIGHT FILTER —heat and fade control

*Trade Mark of Century Projector Corporation.

The NEW CENTURY projectors have more *desirable features* than any other equipment. You will find no "gadget improvements" on CENTURY equipment—everything is scientifically arrived at—to give you *full dimensional* reproduction of picture and sound, with trouble-free operation.

HIGH EFFICIENCY MECHANISMS. CENTURY projectors require almost no maintenance. They contain fewer parts in simple arrangement so that stress and wear are at a minimum. The ingenious design of the main drive shaft eliminates the pinion and stud unit of the soundhead coupling and provides a more positive trouble-free drive, means less trouble, lower maintenance, less vibration, sharper pictures . . . finer projection.

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WATER-COOLED PROJECTOR APERTURE. Another CENTURY design. CENTURY'S non-condensing, slide-in, water-cooled aperture is a model of simplicity to use and it will pay big dividends in improved projection.

CURVED FILM TRAPS & GATES. CENTURY curved gates are patterned after the well known CENTURY film trap and gate. This sturdy precision design provides positive positioning of the film—therefore positive focus. The aperture plate is an integral part of the film trap and serves to maintain correct focus.

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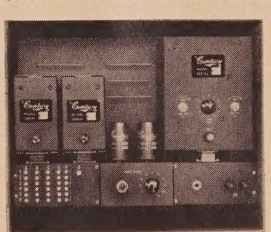

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NEW YORK, N. Y.

Century's New UVIR-2 Band Pass Light Filter

Restricts Transmission Of Non-Usable Energy Minimizing Heat Damage To Film Surfaces

By Larry Davee
President
Century Projector Corp.

■ A rather intensive study of the factors affecting film in professional motion picture projection has been conducted by Century Projector Corp. for a number of years. Even now it seems that there is much work to be done. This interim report records the results of this research and presents data on certain known factors. Possibly, there are presented here ideas which may lead to even more improvements in the projection of motion pictures in motion picture theatres.

At the present time, however, there are many improvements which merit general adoption by all motion picture theatres, and the industry need not wait for that future day when, undoubtedly, there will be still more and better improvements.

Presented here, for example, is a new concept in controlling some of the destructive elements in a typical projection system.

Approximately one year ago, Century introduced what is known as the Cine-Focus principle of film stabilization. Included in the Cine-Focus conversion kits, and now included as a part of the Century model JJ-3 Cine-Focus projector, is a light or heat filter. This filter was, and is, an important part of the Cine-Focus system.

Continuing developmental work disclosed that the "heat" causing the destruction of motion picture film was not entirely a "heat" problem as the term is commonly understood.

The familiar infra-red heat filters and the more recent "cold" arc lamp reflectors are partially successful in reducing the infra-red energy generated by an arc carbon light source and the longer (*none visible*) wave lengths.

One must understand that some light, including the light from arc lamps and all other light producing media, is a source of great amounts of energy which is not used in the production of physical light.

Only part of this energy produces the sensation of light. The remaining energy, which is greater than that producing the light, is dissipated, absorbed or lost, but it must go somewhere. It can not be ignored as a significant factor even though it can not be seen by the eye.

When we are in direct sunlight, we know that it is "hot." We know also that if our skin is exposed to sunlight it will burn or tan. We also know that the "reflection" of heat from a macadam pavement is intense. Interestingly, these evidences of "heat" are not the same, and if we were to screen out all of the energy from the sun except that which is necessary to produce light, or to screen out similar energy from an arc lamp, the skin would not burn and black macadam pavement would not be hot if exposed to these sources, and yet there would be "intense" light.

Century, therefore, studied the problem of heat on motion picture film and theorized that if as much non-usable, non-visible, and unwanted energy could be removed from the light used in projection, motion picture film would exhibit reduced 'buckle' and possibly, and, equally important, less fading of color prints.

Through the cooperation of Boston Research Corp. it is now possible, using "thin film" techniques coated onto fused quartz plates, to produce a "band pass" light filter. The sound engineer, and those familiar with multi-plex telephonic transmission as well as those working with television transmission and space research, are familiar with the band pass filter principle.

Band pass filters limit the frequency band that will pass through a "net-work" so that all frequencies above and below the selected

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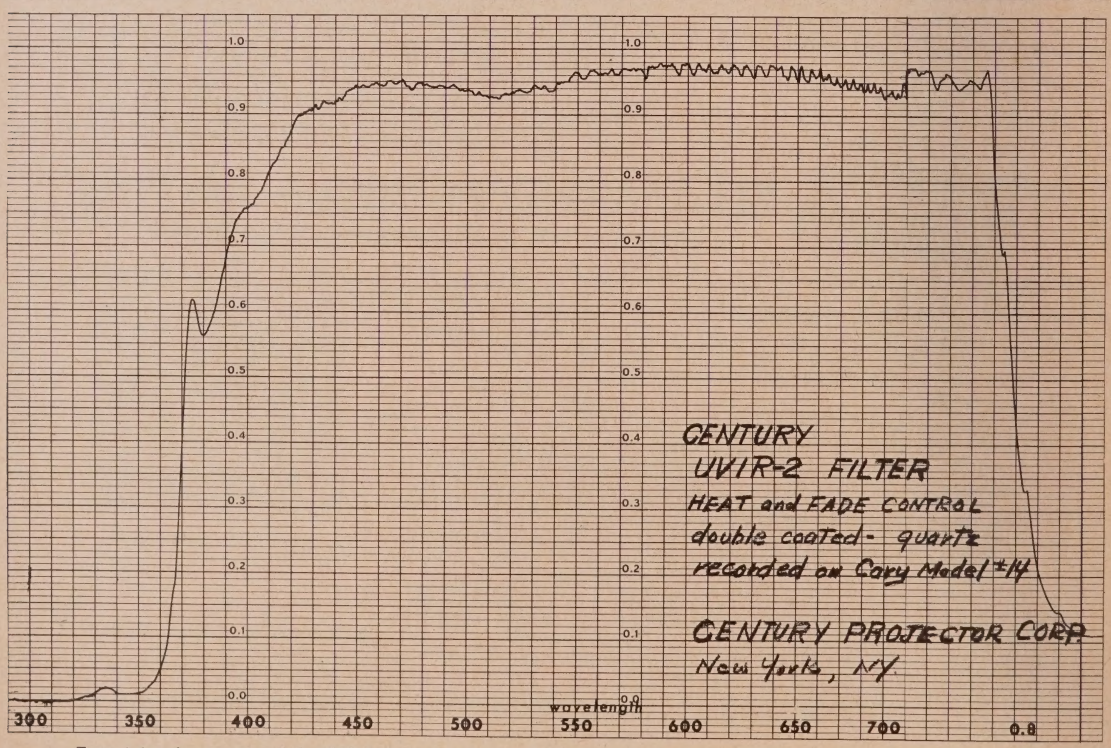

Transmission characteristics of the UVIR-2 Heat and Fade Control Filter show excellent screening of non-visible wavelengths in spectrum.

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35/70

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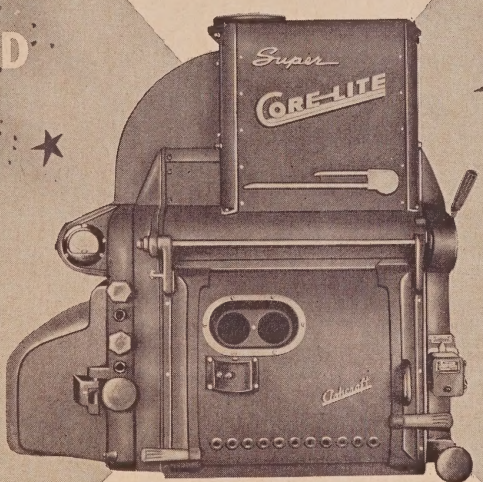

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A New Dimensional Sound System For D-I's

AM Transmitter Broadcasts Film Track To Radios

By E. J. NELSON

Ballantyne Instruments & Electronics, Inc.

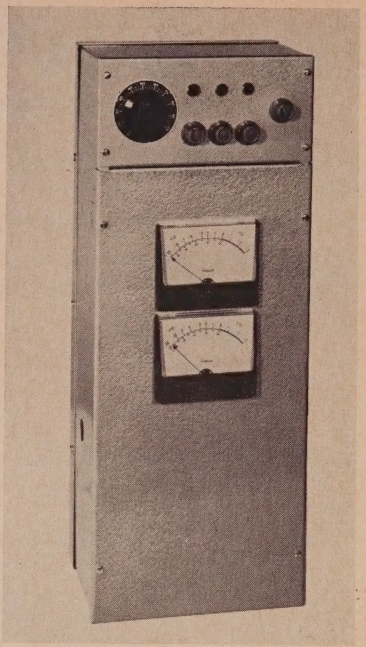
■ A new concept in sound for drive-in theatres is being produced and marketed by Ballantyne Instruments and Electronics, Inc., which is identified as the new "DS-7" sound system.

This system allows the drive-in theatre patron to enjoy the film sound on his car radio, or any portable transistor radio, as well as from the existing speakers. The DS-7 system makes it possible for the drive-in operator to offer his patrons fuller and richer sound track reproduction.

In addition, theatre capacities can be increased and operating costs lowered.

The DS-7 system is a low power AM transmitter which is installed in the projection booth and will easily fit in any unoccupied front wall space like the firm's Master 6–4–1 sound.

It is also adaptable for use with any sound system. The input to the transmitter is obtained by bridging from the pre-amps of the projectors, and it will accommodate from .5 volts to 3.0 volts output from the pre-amps. This bridging in no way interferes with the existing theatre sound system. The sound system has a basic audio module control which controls the RF or transmission output. Included in the circuitry is a regulator or automatic gain control which controls excessive sound modulations from the film track to the transmission.



DS-7 AM Transmitter

The transmission of the RF signal is conducted through an antenna system whereby the signal is confined within the geographic area of the theatre and it cannot be received beyond this area.

The AM frequency selected for each area is one that is free from interference and is crystal controlled. Included in the installation of this system will be a certificate of certification from a qualified engineering firm stating that the installation conforms to FCC regulations.

The operation of the system requires only turning the off and on switch as far as the operator is concerned. Redundancy is required by installing a secondary control.

This new system can have a great effect on the drive-in or outdoor theatre presentation of entertainment product. For existing theatres it provides a new supplementary dimension in sound, as well as the capabilities of a stereo mode for the presentation of larger product—either in 35mm, 4 track magnetic, or 70mm, 6 track magnetic, as well as increasing theatre capacities and the lowering operating costs.

New vistas can now be exploited, such as the outdoor road showing of films and the utilization of parking lots, vacant land areas, etc. with semi-portable installations, 90 days to five years. In addition, it is now possible to have high quality receivers in the concession areas as well as the use by patrons, of portable transistor radios for the receiving of the sound during the time that the patron is in the concession area.

the

"4000"

LINE

of

WALKER

SCREENS

available through

N.T.S

NATIONAL THEATRE SUPPLY CO.

Paramus Theatre

(*Continued from page 7*)

The general decorative color scheme is red, gold and white. The carpeting is red, gold and black by Alexander Smith, from an original design made exclusively for Stanley Warner Theatres. The red seats are rocking chair models from American Seating, with foam padded seats. Over-stuffed spring-back types are used in the loge and balcony.

Men's and women's lounges and lavatory facilities are situated off both the lower and upper lobby levels. A unique installation for the ladies are the lavatory cubicles, each complete with individual hand basin, vanity, mirror and handbag counter. Paintings in the lounges are in Etruscan modes.

The auditorium, with its unusual decorative treatment and floor-to-ceiling gold drapes, has been carefully engineered to incorporate the latest techniques in audio-visual presentation. The wall-to-wall motion picture screen is an unprecedented 62 ft. wide by 31 ft. high, and together with the six-channel Ampex stereophonic sound system, with 18 surround speakers, is engineered to achieve the ultimate in high fidelity voice and music reproduction.

The projection booth is midway between the orchestra floor and the loge seating. This location enables a flat angle of projection to control picture distortion. With orchestra and balcony viewing planes as close to the angle of projection as possible, the patron sees the picture just as the actual lens of the camera did when the picture was photographed.

The three motion picture projectors are the most advanced models engineered by Century Projector Corp. and permit all film ratios from conventional 35 to 70 mm. Audio installations include an outdoor speaker system located under the marquee. This advises the public on showtimes and seating information. Music is played when announcements are not being made. The lobby has a public address system with Ampex tape recorder and Bogen amplifiers with Bogen turntable.

The air-conditioning unit is one-hundred-and-sixty tons, fully zoned for individual area comfort with even temperatures maintained throughout orchestra, loge and balcony. Separate zoned systems service the balcony, loge, orchestra and lobby.

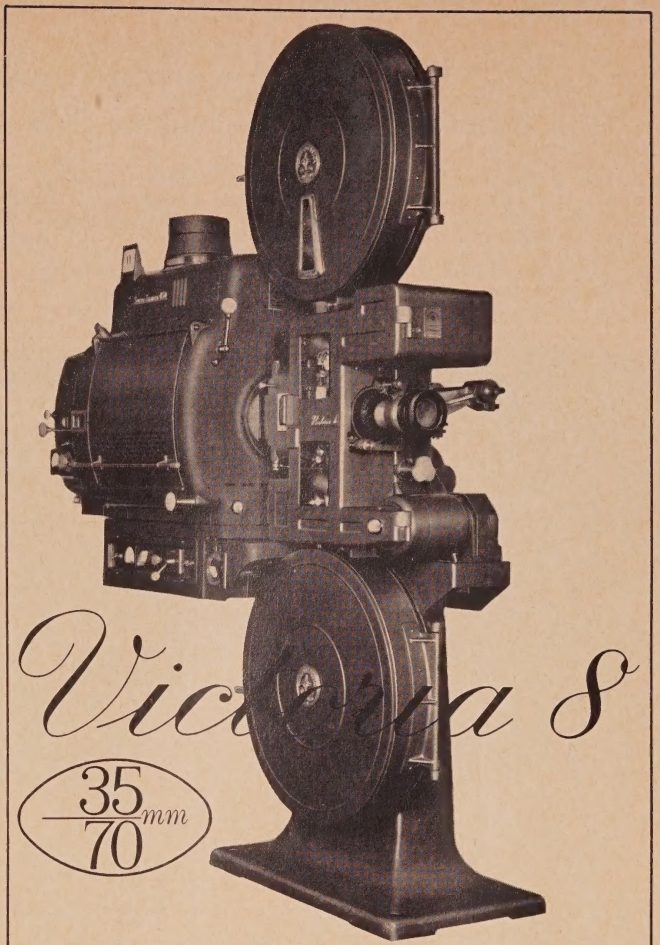
Film Cropping Pitfalls

(*Continued from page 36*)

than an inch on the screen are possible, as are changes of several feet in width. Thus in short focal length lenses, there is no reason for cropping; the corrective optical equipment is easily available.

The next move is a combined film board of directors, exhibitors and equipment representatives to create a seal of acceptance of standards adherence, plus initiating a move toward improved picture quality from existing film standards. New processes and equipment permit some installations to be made properly, but only a small percentage are reaching this optimum result.

There is the fallacy that the customer cannot tell the difference, but the extremes in picture quality from theatre to theatre are producing complaints to the theatre managers. This seems to prove that customer can tell the difference. And at the current higher prices, the customer must be right.



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XeNON CINEMECCANICA Lamphouses for 450-900-1600-2500 and 6500 watt bulbs

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XETRON®

A Division of **CARBONS Inc.,** *Boonton, N. J.*

Proper Landscaping Enhances Drive-In Appearance

Soil Preparation, Initial Planting Selection Contribute To Maintenance Ease And Appearance

■ On the basis of observations made by the staff at drive-ins in various sections of the country, a large number of D-I's in existence five years or more are badly in need of landscaping attention.

Though initially well-planted, one or two seasons of irregular grounds care at a drive-in may result in shrubbery which has been allowed to wither and die, lawn areas with bare spots which have burned out and require fresh seeding, weeds taking over flower beds and other signs which amount to a shabby, uninviting appearance.

Patrons greeted by a well-kept front, green lawns, healthy plantings and a variety of blooming flowers can rightly expect to find the same care given to other areas of operation. Neglect, on the other hand, is rarely isolated.

In addition, a drive-in theatre well planted and given careful landscape attention is more likely to be regarded as an asset to a community and will help placate those who regard all such enterprises as eyesores that should be closed down.

We have, for the above reasons, outlined in the following material some of the fundamental precepts of good landscaping and grounds maintenance.

Necessary Requisites

To obtain that well-cared for look at a drive-in theatre, certain standards should be met as follows:

(1.) Proper soil preparation before planting. Good growing conditions are more economical to procure at the start than through years of labor building the soil afterward.

(2.) Maintenance of grounds is as important as maintenance of buildings. This is particularly true of the drive-in theatre, for people see and are impressed first by the outside appearance. Good maintenance of grounds implies proper cultivation, feeding or fertilizing, watering and trimming. While plants are living things and need some attention, the proper choice of plant materials will reduce this maintenance cost to a minor amount.

Start with the assumption that the planting and grounds around your drive-in should be more beautiful, more restful and enticing than the surrounding landscape.

Simplicity and neatness are important for over-all landscaping effectiveness. To get the most for his landscaping dollar the drive-in operator must design his landscaping to be appreciated by the greatest number of people.

Avoid planting flower beds which do not show up at night and which increase maintenance cost. A simple design and a trim, neat effect are desirable. Use of planting in masses such as hedges is suggested, and use of perennial flowers will also help keep costs within reason.

Grass Facts

There are eight factors that enter into the development and maintenance of good turf areas. These are: (1.) The foundation. (2.) The subsoil. (3.) The topsoil. (4.) Drainage. (5.) The surface grade. (6.) Seed selection. (7.) Seeding. (8.) Fertilizing.

Simple Design Best

Ornamental picket fences can be used around lawn areas and drive-ways, but not around areas where flowers have been planted as they'll obstruct the view. In cases such as this, it's better to erect posts and connect them with chains which will not block the view, but keep off pedestrians and automobiles.

Nothing pleases the eye more than a sweep

(*Continued in next column*)

Eprad's All-Transistor Optical Sound Amplifier System

You'll want it too . . . once you thrill to the difference in sound it creates in your theatre • once you see how easy it is to install (works with all type sound heads *without* mechanical and electrical changes) • once you hear the price • once you know it's guaranteed for 3 years • and once you decide to stop wasting money keeping your old system patched up. Ask for a demonstration in your theatre. Call your Eprad dealer today.

Write for **Free Brochure** describing all specs and versatility of this system which features all transistors, solid copper circuits, low generator impedance and other performance benefits.

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SERVING THE THEATRE INDUSTRY SINCE 1946

(*Continued from page* 34)

cut back friction. Gate tension, though important to the stability of the projected image, may have to be reduced, or footage with sufficient edge wax to lubricate the contact surfaces might be run through the projector if the dry print cannot be lubricated.

The projectionist should also watch for excessive build-ups of emulsion and wax in critical areas such as the gate and sound head.

When cleaning film in the projection room, pains should be taken to avoid marking the surface. Any hard material or fabric can scratch a film surface. Even a clean cloth can harbor small dirt particles that, under pressure, can score the emulsion or base. Film cleaning pads of a velvet-like material will pick up surface dirt and, when used in conjunction with a commercial film cleaning solvent, safely combat deposits of oil and wax on image areas.

When rewinding, always remember that the reel sides are a potential source of trouble. When changing film from shipping reels, keep rewind speeds low if reel sides appear out of true.

Eccentric sides and irregular edges will shave the film edge sufficiently to create problems with film weave in projection—which contributes to visible flicker, motorboating in the sound track, and other headaches.

It can be seen that there is a great deal projectionists can do to contribute to longer print life with its important advantages of lowering replacement orders and upgrading standards of prints circulated to all situations. Much of the problem of poor prints, however, is rooted in the condition of theatre equipment in general. Shifting our attention to the projector and arc lamp, principal elements in the projection process, will illustrate the need for keeping these, and other vital pieces of equipment in good repair and adjustment.

While substandard performance can be expected from worn, outmoded equipment, it should be stated that it has been established by field research that few theatres are getting maximum performance out of perfectly serviceable projection system components. A Motion Picture Research Council survey concluded several years ago showed, for example, that optimum focus could not be obtained in 74 per cent of the theatres checked until mechanical misalignment was corrected. Such adjustments proved adequate in 63 per cent of the cases; in the others, equipment defects prevented correction. In 69 per cent of the theatres checked, screen brightness levels were incorrect (mostly low). To cap the unpleasant picture, lenses of improper focal length were found in 43 per cent of the houses.

One thing is apparent when considering these findings; that we must face up to the fact that modern motion picture technology is too complex for many persons expected to "know" the field. Before discussing basic re-

(*Continued on next page*)

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of velvety lawn, or gives a more inviting appearance than an expanse of smooth, uniform and weedless turf extending from the highway to the drive-in.

In the theatre's playground area, an even, green and thick turf gives an impression of orderliness and lends a touch of natural beauty. Turf grasses are tough, and grow successfully with other grasses if given a chance. Failures should never be charged against the grass, if the variety planted is real turf grass. Remember that good lawns are never accidental; they're carefully planned and tended.

As grass is a living organism, its health depends upon nourishment and environment. Although the tolerance of grass to adverse conditions is wide, there is a limit beyond which no grass will grow successfully.

Outside Help

If your staff has difficulties wtih landscaping, you may want to consult a first-rate landscape nurseryman, nursery representative, or horticulturist. He will see that the drive-in gets the proper plant materials, hardy species for the particular section of the country, and will help to keep both the original investment and maintenance costs reasonable. Plant varieties that can easily be controlled in size (thereby avoiding encroachment upon walks and drives) give more for the "landscaping dollar." Then, too, the planting must be planned so that it will always attract, but never screen, the passing motorist from the theatre. Undesirable adjoining property can be screened off by plantings, however, without detracting from, and at the same time greatly enhancing, the theatre itself.

Nearly every community has a recognized landscape nurseryman, plantsman, or horticulturist who is qualified to advise you on local conditions which, of course, vary widely throughout the country both in regard to climate and soil.

WE WON'T SELL IT!

Here's why. At $3.25, you'd be cheated. Yes, the speaker looks good on the outside. And the inside too. But it isn't. All components (volume control, voice coil, cone, etc.) are sub-par. But you'd never spot the differences until the speakers were in use awhile. Then you'd know. The speakers wouldn't last long. And the poor sound would drive patrons out of your drive-in . . . perhaps for good. So what's our message? Just this. Good quality speakers are cheaper in the long run. And Eprad builds a complete line of good, quality speakers. They're available from your local Eprad dealer. Call him. He'll show you why our speakers cost a little more than so-called "bargain" speakers. You get more. You get your money's worth.

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BUILDING DRIVE-IN SPEAKERS LONGER THAN ANYONE

Projection Guide

(*Continued from Page* 43)

medial actions for common projection deficiencies, we should say that both projectionists and managers should be realistic about the limits of their knowledge concerning projection and sound equipment. Some booth hands know a great deal about their equipment and rarely need the help of the expert service inspector. Other operators would be wasting their time trying to trace a line drop or solve a difficult focusing problem, and had best rely on competent, regular outside servicing.

The manager and patron, however, expect certain standards that, providing equipment is serviceable, every projectionist should strive to meet. To the outsider, good projection means constant focus and a bright, stable picture. A conscientious operator will get his show underway smoothly, so that sound, focus, lighting and framing adjustments, even during titles, are few. Along the same lines, drift in correct arc carbon gap and focus, both requiring visible correction, will be carefully watched.

Under normal conditions, focus should be checked a minimum of four times during a 2,000 ft. reel. If focusing problems have been experienced, closer attention is imperative, and the operator should get the knack of refocusing without passing through the optimum setting more than once or twice. As with show starts, smooth changeovers are a matter of pride to the good projectionist. Sound peaks, incorrect focus, and missed cues are a sign of negligence and should be avoided.

It is difficult to single out any "most important" component in a projection and sound system. All of its principal parts, including pedestal, lamphouse, magazines, projector head, lenses soundhead, generators and rectifiers, changeovers, speakers and screen share in the final success of a good presentation. A malfunction, improper adjustment, or deteriorated condition in any one of the above will, conversely, detract from the quality of picture or sound.

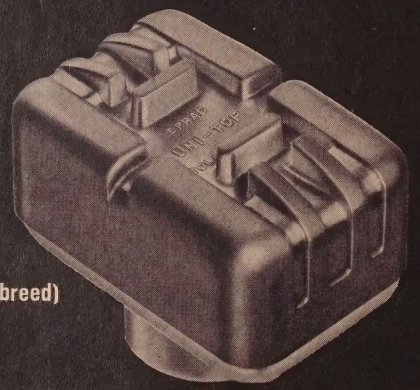
Rigid quality controls can be expected to insure standardization of the outside power source, the carbons burned in the lamphouse, and the film run through the projector. With

(*Continued on Page* 53)

COMPATIBLE...

fits any drive-in theatre speaker

(regardless of age or breed)



New UNI-TOP Junction Box

Some junction boxes only handle certain speakers. Some speakers only hang on certain junction boxes. Uni-Top will handle *any known* speaker. We tested 37 different model speakers on Uni-Top . . . they all fitted perfectly. So regardless of how many different model speakers you may have, Uni-Top will handle them. Besides compatibility, Uni-Top features a strong cast-aluminum top and a rugged fiberglass base that prevents speakers shorting out to ground in wet weather. Now you have no excuses for putting up with defective junction boxes. Call your Eprad dealer today. The Uni-Top price is compatible too.

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Spray System For Aerosols

■ A small plug-in aerosol system, developed by Time-Mist, Inc., subsidiary of General Time Corp., will combat insects, neutralize odors, subdue bacteria, liberate the nasal passages or broadcast scents all automatically.

Time-Mist aerosol compounds are highly concentrated, as much as six times more than the average aerosol, so that a far smaller amount of the compound is required for each dispensing action. Special propellants, a highly-accurate metered 100mg. capacity valve, and an engineered spray-tip combine to produce a unique spray pattern. The aerosol particles are broken up into a fine mist that remains airborne up to 20 minutes for prolonged action, then are repeatedly renewed, automatically, to maintain an atmospheric zone of protection.

Because of the fully engineered and tested design, one loading of a dispenser provides floor to ceiling protection for an area up to $30' \times 20' \times 10'$ for more than a full month of round-the-clock operation.

Though the units have obvious applications in theatre washrooms, auditoriums and storage areas, they have a more subtle usage at the concession stand, as a point-of-purchase, subliminal sales stimulant.

At a recent food handling convention in Dallas, for example, Time-Mist's "root beer" fragrance was used in a display adjacent to the cola exhibits and more cases of root beer were sold than all the cola drinks combined.

The White Tower Restaurant in Wheeling, West Virginia, was selling an average of 3 slices of chocolate cake a day. After adding chocolate scent emitted from a Time-Mist machine, sales jumped to an average of 32 slices a day.

New Technikote Screen

A specially coated screen surface developed for the new Technikote Jet White Special coated screen will, according to the manufacturer, stay white longer, give better clarity and color rendition, and clean with greater ease.

This special coating uniformly scatters light, regardless of angle of incidence, and provides an easily cleaned surface with substantially less gloss than conventional flat finishes.

The Jet White Screen may be cleaned of most dirt and scuff marks, said Technikote, with no increase in gloss. Grease, wax and similar stains can be removed with a naptha dampened cloth, while less stubborn marks clean easily with soap and water. Additional information on request.

Band Pass Filter

(*Continued from page* 38)

range are stopped, reflected, or absorbed as heat.

The Century UVIR-2 band pass light filter is such a device that works with frequencies within the area of the visible spectrum. The same principles, however, apply as would in any band pass filter used for radio, television or telephone. Thus we have a device that allows the energy producing the sensation of light to pass through the filter with ease (only about five per cent loss in energy) while the energy lying outside this visible spectrum is reflected, absorbed or dissipated.

The great bulk of this unwanted energy, therefore, does not reach the film surface. In some areas this unwanted energy is reduced by 90 to 95 per cent.

There are two energy bands outside of the visible spectrum. The energy in the band of ultra-violet (which cause sunburn) is a great contributor to the heating of the motion picture film. Interestingly, this ultra-violet energy is probably the greatest source of energy causing the destruction of the color of the picture and contributing greatly to the "heat" on the film.

Technically, we should be reminded that the temperature of the film would not rise unless it absorbed energy. Although bearing a relation to one another, heat and temperature are not the same. Something can have a very high temperature without a great amount of heat and vice versa. Applying these well known principles of physics, it is possible to reduce the temperature of the motion picture film, and, in addition, reduce the amount of heat which must be removed instantaneously so that the film will not suffer permanent physical damage and color fading using our new UVIR-2 (*ultra-violet—infra-red—double coated*) filters.

A second important advantage of using the UVIR-2 filter is a little more complex. It is a known fact that when ultra-violet energy (which is invisible) is impressed upon the human eye there occurs a fluorescence of the optic nerves much the same as when the eye is exposed to light generated by a fluorescent bulb. A person looking at ultra-violet light will see what appears to be a bluish haze. Actually there is no physical light present. This means that the human eye 'fluoresses' under the influence of ultra-violet.

If this same person tried to see something illuminated by visible light and, at the same time, is subjected to ultra-violet light, the object or color as seen by the eye will be changed or modified due to "contamination" by the bluish fluorescent haze which has developed in the eye. In projection, the result is a *dirty* looking picture, *dirty* looking colors, and apparent reduction in picture contrast, or an overall sub-normal reproduction of the original picture or photograph.

It is another well known principle of electronics that two electrical frequencies can be transmitted on the same circuit without combining together and producing other "contaminated" frequencies. However, as soon as these two pure frequencies come to a part of the circuit that will modulate them, the result is the production of "hash." The pure frequencies have now become unrecognizable as pure tones.

Century believes that the same principles apply to the projection optics of a motion picture projector. The glass used in the construction of optics, and lenses in general, become modulators as is the eye as related to ultra-violet.

By eliminating all unwanted energy, and passing only that within the known visible spectrum, there will be a truly remarkable improvement in color reproduction, definition and film stability in projection. In other words, better focus and better picture quality result.

The UVIR-2 double coated fused quartz filter is practically indestructible. Normal cleaning to remove accumulated oil, dust and dirt is all that is required for an indefinite long service life. Care in the routine maintenance of these filters will keep them in 100% operating condition.

The design of the filter has resulted in coatings which are practically indestructible from heat, and the fused quartz on which the coatings are made has been heat treated and processed so as to eliminate the discoloration usually associated with glass and heat filters.

For these reasons, the UVIR-2 is a great step forward in the design of heat filters, with their tendency towards gradual deterioration under operating conditions.

Reference to Figure One will further illustrate the advantages of the UVIR-2 filter. Here is shown the sensitivity of the human eye, the energy output for the carbon arc and an actual trace* of the transmission characteristics of the filter as recorded on a Cary #14 recorder.

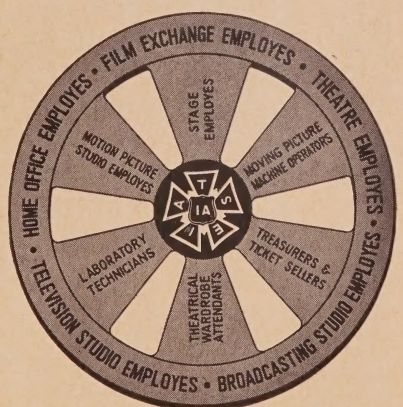
An inspection of the relationship of these curves will show the advantages of the filters in confining the light energy used for the projection of motion picture film to only that present in the visible spectrum, while eliminating the unwanted energy causing excessive heating of the film and the fading of the pictures.

* *The transmission characteristics of the UVIR-2 filter have been verified by independent laboratory measurements.*

MR. EXHIBITOR:

On this emblem you will find the crafts
we are organizing from coast to coast.

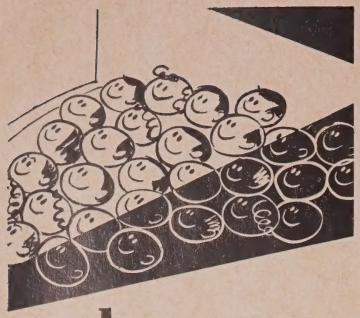
The full union theatre is the best theatre—attracting the most reliable projectionists, stage employes, cashiers, ushers, snack bar help and maintenance personnel.



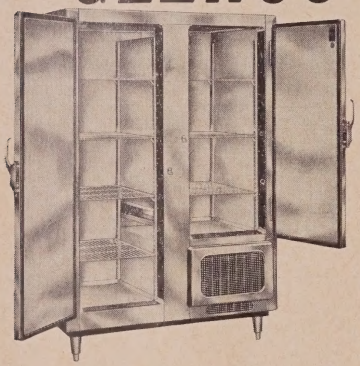
The full union theatre is a great selling point. Build the good will of thousands of patrons. Run the I.A. emblem film strip at each and every performance.

International Alliance of Theatrical Stage Employes

Richard F. Walsh, President



to keep everything cool (except the patrons)
smart drive-in theatre operators choose refrigeration by GLENCO



Glenco Guardian refrigerators and freezers combine low initial cost and years of hard service with all the features a drive-in operator needs.

Glenco Guardians can be purchased with any combination of accessories and changed at any time as requirements change. They offer many exclusive features—doors insulated with foamed in place polyurethane, gaskets removable for cleaning, extra-heavy Double K frame construction AND BEST OF ALL, THEY ARE PRICED WELL WITHIN YOUR BUDGET.

Let us send you a colorful brochure, without obligation.

AVAILABLE IN REACH-IN REFRIGERATORS, STORAGE FREEZERS, WARMING CABINETS, COMPACT REFRIGERATORS, SANDWICH UNITS AND FREEZERS AND UNDER-COUNTER MODELS.

GLENCO REFRIGERATION CORPORATION
JANNEY AND ANN STS. PHILADELPHIA, PA.

Vehicular Traffic Marker For D-I's

Strong Traffic Obstruction Marker Uses One-Piece Molded Plastic Tube

■ A new type of vehicular traffic marker, guidance and attention attractor light for drive-in theatres and other off street traffic and parking has been developed by Strong Electric Corporation, Toledo, Ohio.

The patented Tubolite device consists of a base containing an incandescent light bulb with an illuminated plastic tube extending vertically from the base.

There are numerous applications for the Tubolites in the drive-in theatre field. Units are very useful in defining entrances from and exits to highways, and marker lights can be on continuously flashed, group flashed, alternate circuit flashed, or sequence flashed to provide a highly visible target for many hundreds of feet.

Units located to define traffic lanes from entrance to the ticket booth make an attractive and practical channelization marker. Units also may be mounted at entrance of ticket booth island for protection and guidance. The entrance drive to parking ramps may be lined to define outside edge of right of way.

Different systems may be used for marking parking ramps and vacancies. One system, illustrated by the accompanying photographs, incorporates two units mounted side by side at the entrance end of each ramp. One unit marked with the ramp number would burn continuously, while the other unit marked "vacancy" would be illuminated only until ramp was full and then be turned off by attendant at master control panel which may be located at any convenient position. More elaborate automatic systems to fit particular requirements are available.

The exit drive leading from the parking

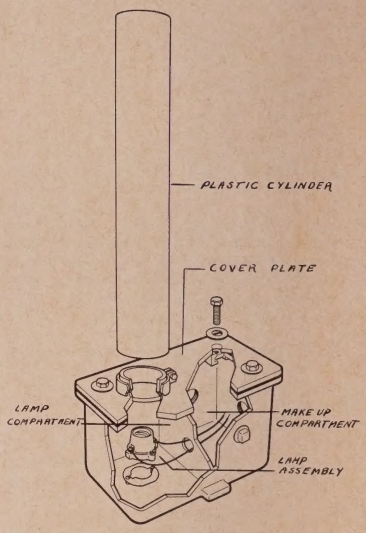


Illustration shows Tubolite cone and base

ramps may be lined in a similar manner to the entrance drives, with these units carrying the message "EXIT"—with a directional arrow to guide traffic to the highway.

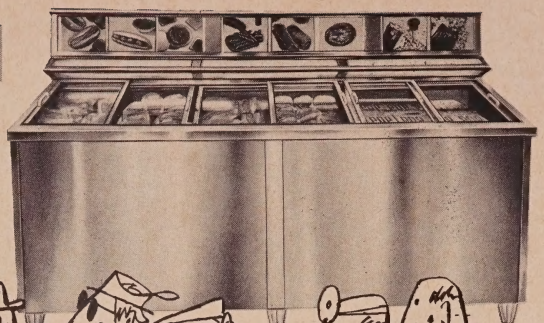
The Tubolite base is usually mounted in a

(*Continued on page* 51)

Tubolites mark entrance lanes to drive-in during daylight with fluorescent pigment, as well as providing night safety

MR. DRIVE-IN THEATRE OPERATOR:

FEED MORE PATRONS PER INTERMISSION



with self service

VittleVendor

HOT FOOD DISPENSING EQUIPMENT

The more people you can move through your refreshment lines per intermission THE MORE PROFIT YOU MAKE! With Vittle Vendor self-merchandising, self-service dispensing lines, your patrons will help themselves to hot dogs, hamburgers, shrimp-rolls, popcorn WITHOUT DELAY! You'll serve twice as many as in walk-up counter service operation.

Another bonus. You can prepare snack foods in slow periods, hold them "flavor fresh" and at perfect, thermostatically controlled, temperature.

Don't settle for less than the best, the all-stainless steel Vittle Vendor line. Let us send you full details, even a suggested layout, without obligation.

AT TOP: moist & dry heat unit (V-90) for all fun foods.

VCW-36 moist heat counter unit.

VP-24 popcorn warmer

STAR METAL CORPORATION

TRENTON AND ANN STREETS ✳ PHILADELPHIA, PA.

OTHER STAR METAL FOOD SERVICE EQUIPMENT...

Coffee Urns | Compact refrigerators | Sandwich units | Water coolers | Refrigeration

Star Metal Corp.
Trenton and Ann Sts., Phila., Pa.

Please send me:

- ☐ Vittle Vendor information
- ☐ Free advice on planning & designing
- ☐ Data on other food service equipment: specify: ____

Name ____ Title ____

Company ____

Address ____

City ____ State ____

Short Arc Lamps

(Continued from page 30)

a split primary mirror to attain uniformity, and efficiency. The beams reflected from the primary mirror pass through a dual relay system and are merged at the film plane. The arc image is formed at the nodal point of the projection lens rather than at the film plane.

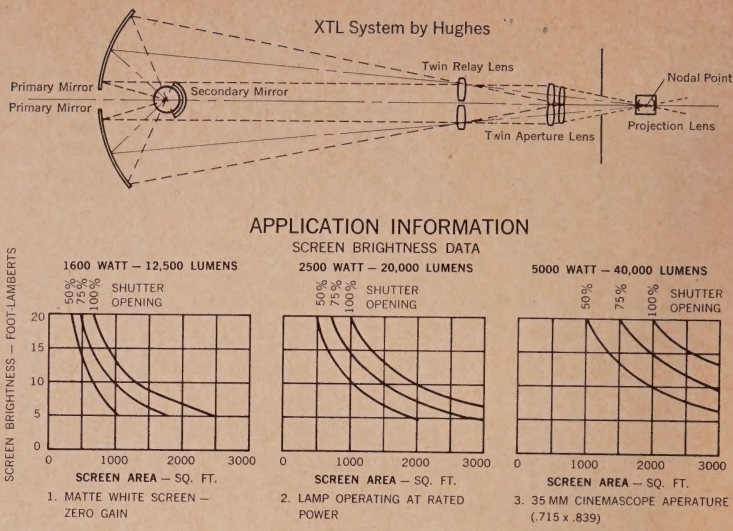
The cast aluminum housing features functional styling with controls and metering grouped on one side for maximum ease in operation. The only optical adjustments necessary are motions for centering the xenon bulb when replacement is necessary.

The XTL models are designed for 16, 35 and 70mm projectors and can provide up to 40,000 lumens output. Research is continuing to boost this output to even higher levels.

Hughes furnishes a solid state power supply unit which provides the constant output current required for correct operation. Extreme care in the design of the unit holds DC output current ripple to less than five per cent (peak to peak) at the bulb with balanced lines. A transistor regulator controls the silicon controlled rectifiers in the unit with "finger-tip" adjustments either at the rectifier itself or on the operating side of the illuminator housing, providing vernier adjustments of the output current from 50 to 110 per cent of the rating of the xenon lamp. The operator, accordingly, has full control of the light output for various differences in film, its color or light intensity.

A small auxiliary power supply is built into the unit to provide an open circuit voltage of 100 to 140 V., low current output, for the starting voltage of the igniter. Continuous operating voltage (25–35V.) is provided by the main rectifiers with a current capacity up to 110 per cent of the rating for the 2500 watt bulb, or other wattage bulbs. The Hughes current units are designed for dual output. Standard accessories such as a DC voltmeter and ammeter, and pilot lamp are included with each unit.

Ductwork to exhaust the ozone developed by the xenon bulb during operation is suggested, as for other xenon type lamps.



The Xetron Lamphouses

Distributed in the U. S. by Carbons, Inc., these lamps are available in four different sizes using the Xenon gas bulb as its basic light source, with a wattage selection of 450, 900,

WE DON'T TELL A SHOWMAN HOW HIS THEATRE SHOULD BE RUN. BUT WE DO THINK WE KNOW BEST HOW ALL HIS PICTURES COULD BE RUN.

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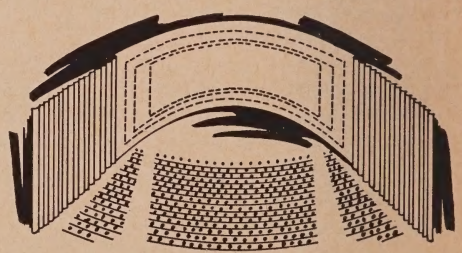
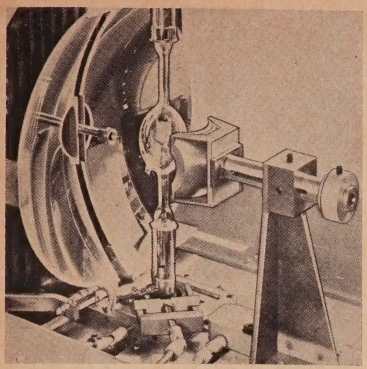


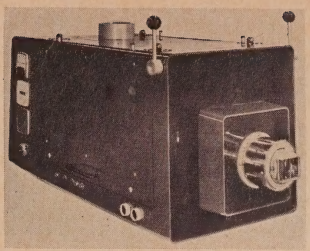
TO: D-150 Inc.,
8831 Sunset Blvd.,
Los Angeles, California 90069
Gentlemen:

Please send me THE EVIDENCE, I want to know more about THE NEW D-150 ALL-PURPOSE PROJECTION SYSTEM without obligation.

NAME.....
COMPANY.....
ADDRESS.....
CITY.....STATE.....ZIP.....



Hughes XTL Illuminator showing split primary mirror



XTL 2500 W. operates at 25–35 V.

1600 and 2500 w. Used with properly designed lamphouses, it is possible to obtain up to 25,000 usable lumens and therefore meet the screen light requirements of a great number of theatres.

The light has an excellent chromatic spectrum and, with proper power supply, a stable arc can be maintained without the necessity for corrective adjustments.

Following are types, ratings and characteristics of Xetron lamps:

"400" Series

Available in 900 watt, 1600 watt and 2500 watt capacities. Heat transmitting reflectors 350mm (13¾") or 400mm (15¾"). Rugged

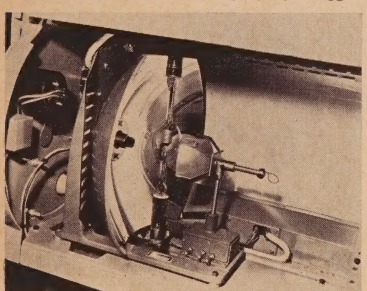


Photo shows positioning of xenon bulb in relation to reflector in Carbons 400 Series XeTron lamphouse

base casting provides optimum mounting facilities. Overall clean, simple design. Used predominantly for 35 and 70mm.

"350" Series

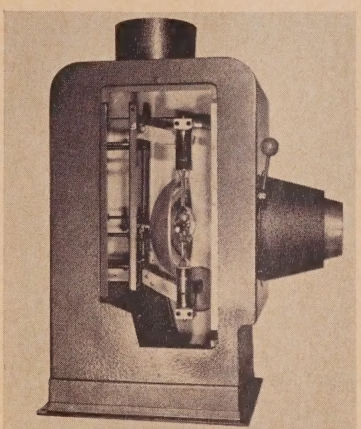
Slightly smaller than "400" series, but retaining all the important features. Uses 900 or 1600 watt bulb and 13¾" heat transmitting reflector. This series is widely used on professional 16mm equipment as well as 35mm.

CX 450 and 900

Compact, highly efficient units using the XBO 450 watt and XBO 900 watt bulbs. Can be used with many 35mm and 16mm applications where high intensity white type of light was never before obtainable. Supplied complete with ventilating fan, elapsed time meter, ammeter, reflector and diffuser. Hundreds of this particular series of lamphouses are being used in screening rooms, special studios, film laboratories, etc.

JX Kit

A modification kit, designed to adapt the Jan 16mm projector to Xenon operation. It will provide approximately three times as much screen illumination as the standard Jan projector and provide a high-intensity type light. Kit includes complete modification instructions.



Interior of CX-900 Lamphouse shows XBO 900 watt bulb ready for operation

Norelco Pulse-Lite

The Norelco projector which North American Philips introduced to America four years ago is probably the most unique of the other-than-carbon arc projection systems.

Basically, the projector eliminates the projector shutter completely and uses a super pressure mercury pulsed light discharge lamp, a small slender quartz tube 3⅛" long and 7/32" in diameter.

Light discharge takes place inside a thin capillary tube, the luminous part of which has a length of about 11/16". The lamp is operated by a pulsating direct current of 72 pulses per second or 3 pulses per frame each with a duration of between 2 and 3 milliseconds. Light is produced only during these current pulses; in the intervals the lamp is dark. Under operating conditions the lamp is surrounded by a flow of

(*Continued on page* 50)

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Dichroic

REFLECTORS

would quickly outsell all others.

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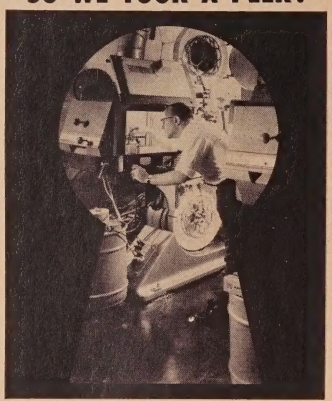

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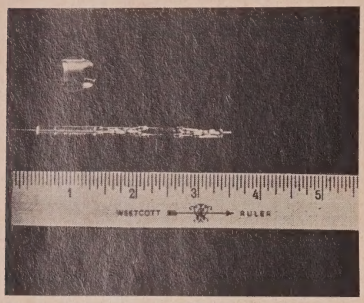
Short Arc Lamps

(*Continued from page 49*)

cooling water which helps absorb the infra-red.

The projector is equipped with a turret fitted with two lamps. Normally, the lower lamp is in operation. If this lamp burns out, the turret pivots automatically and the upper lamp takes its place with only a split second's delay. A lamp can be replaced and the turret turned up again during the performance, re-establishing the automatic stand-by for the lamp in operation.

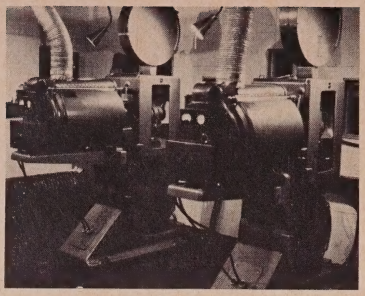
The Norelco pulse-light projector built



Slender tube is Norelco SPP 800 pulsed discharge lamp, heart of FP 20 S pulsed lamp projector; lamp reflector is seen at top

around the pulse discharge lamp presents a unique appearance. The elimination of the familiar lamp house, absence of shutters, rectifiers, generators and exhaust systems makes an unusual modern silhouette.

For the smaller theatre, light output and quality is excellent. The equipment has seen numerous installations both here and abroad.

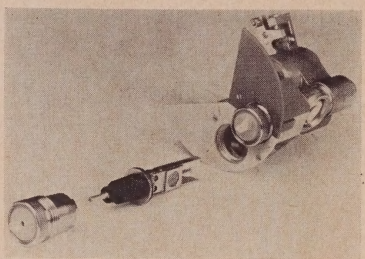


Typical 70mm installation of large XeTron Lamphouse

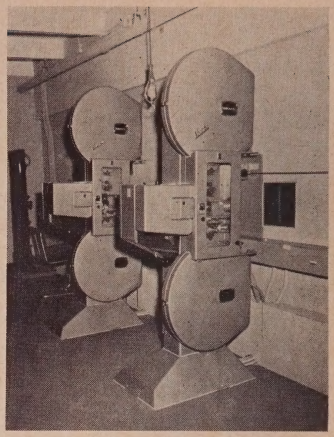
Westinghouse Offers Xenons

■ A full line of xenon lamps has been introduced by the Westinghouse lamp division. Westinghouse also offers an extensive line of mercury-xenon and mercury lamps.

The new line of pure xenon lamps will be available in 300, 500, 1000, 1600, 2500, and 6000 watts. The lamps are expected to find wide use in the motion picture projection field, in spot lighting on motion picture and stage sets, in solar simulation, in missile illumination and in searchlights.



Lamp turret of the Philips FP 20 S with two SPP lamps; with working lamp at bottom of photo removed



Slim silhouette of Pulse-Lites

George B. Saviers, Westinghouse special products sales manager, said the xenon lamp provides better color rendition than any other light source available today. The lamps have a color temperature of 6000 degrees Kelvin, which is ideal for color photography.

Another outstanding advantage of the new lamps is their life, Saviers revealed. Where a tungsten projection filament lamp has a life of perhaps 10, 20, or 75 hours, the xenon 1000-watt lamp is rated at 1500 hours. Although the initial cost of the xenon lamp is considerably higher, the actual cost of operation is far cheaper.

Saviers cited the example of a 1000-watt incandescent projection lamp which costs about $1 an hour to operate compared to its xenon counterpart, which would be about 10 cents an hour. In addition, some 150 lamp changes would be avoided.

Where the lamp is used as a substitute for the carbon arc, other advantages are apparent. The close attention which carbon arcs demand is gone and so is the high cleaning maintenance which is such a problem with arcs. The light from the xenon is more uniform, more constant, more dependable and has better color, according to Westinghouse.

Saviers reported that most of the major motion picture studios have already converted their screening rooms to xenon lamp projectors. He said that previously, studios had hesitated to convert to xenon because there was no major domestic lamp producers to supply large xenon lamps. With Westinghouse now providing these lamps, total conversion to xenon should be accelerated, he added.

Higher Lumen Output Studied

To date, use of xenon-type lamphouses in U.S. theatres has been limited to small and medium sized theatres with a screen area compatible with the output of this type light source. Both xenon and some conventional arc carbon equipment, however, fall short of the requirements of the indoor and drive-in theatre with a large screen calling for high-intensity arc carbon equipment.

An excellent example of a xenon installation appears in this issue of THEATRE CATALOG in the article on the Janus I & II theatre in Washington, D.C. Both bulb and lamphouse manufacturers are currently researching the problem of higher lumen output for this type of equipment, with the 5–6,000 watt xenon lamp now the most powerful on the market.

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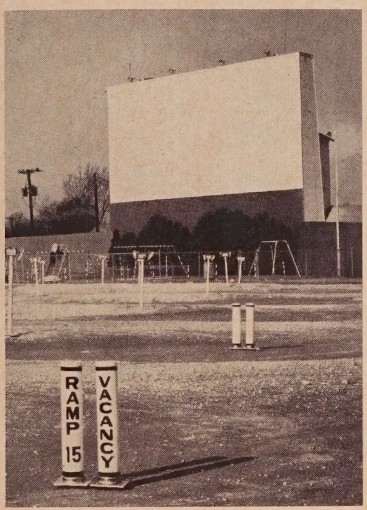
D-I Traffic Markers

(*Continued from Page* 46)

small concrete support foundation with the top cover plate flush. The flexible light tube secured to the top cover plate by a stainless steel worm gear clamp is all that protrudes above the pavement. Cars or trucks cannot damage the cast base or electrical appartus.

The reflectorized lamp directs its beam upward through a sealed glass lens mounted in the top cover plate into the light tube, thereby making the tube a solid column of light. Relamping is easily and quickly accomplished by removing the four stainless steel cap screws which secure the top cover plate. The unit is designed for easy installation with drilled and tapped conduit openings on three sides.

The base of the unit consists of a high-alloy aluminum corrosion resistant material with ⅜″ wall thickness divided into two compartments (lamp and make up). A rotational circulation of air between the two compartments cools the unit and gives much greater lamp life. Equipped with stainless steel hardware, brass and bronze shockproof receptacle mountings, the unit is completely corrosion resistant water tight. The light tube is a one-piece, closed top cylinder molded of plastic



Used as ramp marker, Tubolites can indicate vacancies or serve as aisle guides

(zetafin) measuring 4¼″ in diameter and 24″ high, with 3/16″ wall thickness. Automobiles may drive over these tubes with 100 per cent recovery—even at temperatures of 20° below zero. The outside surface is designed to resist all types of abrasion from undercarriages of automobiles etc.

The units operate on standard 110 volt circuits using either 75 watt R-30 7500 hr. or 100 watt R-30 6000 hr. bulbs. The light tube is standard in Federal Yellow color but is also available in a range of colors including red, blue, green, orange, lemon and white. Impregnated fluorescent pigment makes visibility excellent in daylight and units have a high target value when illuminated at night.

Any standard message and directional signing can be supplied with light tubes. Messages are applied on tube by a silk screen process using a long lasting flexible ink with good adhesion.

JANUS I & II THEATRE

(*Continued from Page* 9)

Janus II features bronze walls and ceiling. Seat rows are alternately orange and brass. Wall to wall carpeting uses a shade of mustard. Both auditoriums are wedge-shaped, rather than rectangular. This lends unusual and appealing dimensions to the auditoriums and, according to the management, is acoustically superior and permits better lines of sight. A single projection room serves both auditoriums and, with union consent, is manned by a single projectionist. This booth contains two complete sets of 35mm equipment, as well as a pair of 16mm projectors, since this format is often used in a small art theatre. A tape recorder for intermission music and announcements feeds into the Century sound system. By using 5,000 ft. reels on the Century projectors, and xenon lamphouses, the single projectionist is able to run simultaneous shows without difficulty and without sacrificing projection quality.

With a short throw to the special flat white Technikote screens, designed to yield high gain at wide viewing angles, and the relatively small screen area, the 1,600 watt Strong X-16 Xenon lamps produce more light than would normally be needed. The small screens (12½ ft. wide/CinemaScope/Janus II . . . 14 ft. wide/CinemaScope/Janus I) are of unusually low directivity, and diffuse the high light output of the lamps so well that no "fall-off" of light can be detected at extreme side-viewing angles. Reducing irises added to the Kollmorgen projection lenses have minimized focus drift. Patrons and management alike agree that the theatre offers exceptionally bright, clear, steady pictures on its screens and the Xenon lamps are said to provide spectacular color rendition.

One of the vexing problems facing the architects was the fact that one of the projectors for Janus II had to be placed directly behind a pillar, several of which stand in the center aisles of the auditoriums! Solution: a periscope was constructed from special, first-surface mirrors and an aluminum skeletal frame to "bend" the projection beam around the pillar! It is impossible to detect any loss of picture quality due to the periscope, even on a change-over.

The theatre name, we learned, derives from Roman mythology's Janus, the god of doorways, who faces two directions at once. With the projection booth facing opposite directions, two screens at opposite ends of the theatre, two entrances, and two different film attractions, what better name could be found? And where else could Washington theatre goers arrive at the boxoffice and decide whether to view a controversial film with the original French soundtrack or with English subtitles?

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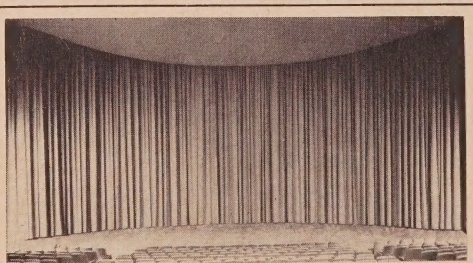

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We Make Old Theatres Look New

Norelco Transistor Sound System

(*Continued from page* 27)

ordinary vacuum tube systems. This is a particular advantage in small projection booths, where it will fit easily.

In addition to maximum reliability, the Norelco system is very easy to operate. A push-button is located near each sound source, and by pressing it, a path is opened for the relevant sound signal while the paths of other signals are simultaneously blocked. The push-buttons near the projectors serve for opening the relevant dowser so that picture and sound are changed over simultaneously from one projector to the other.

A preselector switch near each projector makes it possible to choose the desired sound system—35mm optical or magnetic, or 70mm magnetic—prior to change-over. With the Norelco 70/35mm projectors, this switching can be arranged to operate automatically so that the projectionist need not switch manually.

The equipment is switched on by a master power switch on the pre-amplifier control panel, and the volume is adjusted via the six-channel volume control.

As this equipment contains only three relays (one being a spare) and no tubes, maintenance involves nothing more than keeping it clean. The Norelco sound system also contains built-in testing facilities. Normally, the spare output amplifier is used as a monitor amplifier to which the monitor loudspeaker is connected. A monitor volume control is provided on the output amplifier control panel. On this panel, there are also two push-buttons marked "2" and "0". The circuitry is arranged so that when button "2" is pressed, the mixed output of the six channels is reproduced by the monitor loudspeaker. When button "0" is pressed, any channel may be monitored separately by also pressing the "MON" button on the relevant output amplifier. In addition, the output can be read on the dB-scale of the meter on the control panel.

Behind the control panels of both the pre-amplifier and the output amplifier cabinets is an oscillator/measuring amplifier, also constructed as a plug-in unit. All the pre-amplifiers, equalizing units and output amplifiers are provided with a test button. When this button is pressed, the oscillator supplies a 1,000-c/s signal to the input of the relevant unit and the output of the latter is connected to the built-in meter via the measuring amplifier. The normal reading on the meter will be 0 dB plus-or-minus 1 dB (0 dB ± 1 dB).

After the relevant test button on the power supply unit has been pressed, the photocell voltage, the exciter lamp current and the supply voltages for the pre-amplifiers may be read on the meter in the pre-amplifier control panel.

The pre-amp cabinet always contains three optical and three relay pre-amp units, so that normal installations of two 70/35mm projectors will have a spare pre-amp and relay available. A further advantage is that a third 35mm projector (optical sound) can be connected without modification of the sound system. This projector could, for example, show a supporting program on 35mm film before a main 70mm feature, making conversion unnecessary.

The equipment can also be supplied for use with three 70/35mm projectors or two 70/35mm projectors and one 35mm projector for optical and four track magnetic sound.

The system is suitable for supply voltages of 110, 125, 220 and 250 volts and with frequencies ranging from 40 to 100 cycles-per-second.

As a rule, matching equipment to projectors and loudspeakers other than Norelco is a simple matter.

Dimensions and weights

Component	lb	height	width	depth
Pre-amplifier cabinet EL 5373/..				
/50 to /55	187½	38½"		
/30 to /35	209½	44"		
Output amplifier cabinet			15"	15¾"
EL 5374/50	203	34½"		
EL 5374/60	223	40"		
Volume control EL 5463/00	9	8¼"	15½"	4"

Technical data

	voltage	impedance
Inputs:		
photocell	6 mV	20,000 Ω
magnetic cluster	0.35 mV	for 5 mH cluster
microphone	1 mV	⩾ 2100 Ω from 100-20,000 c/s
record-player:		
crystal	300 mV	⩾ 50,000 Ω
high reluctance	30 mV	⩾ 40,000 Ω
Output of the output amplifiers:		
power	40 W	
voltages	100 - 70 - 50 - 35 - 25 - 10 V	
impedances	250 - 125 - 62.5 - 31 - 15.5 - 2.5 Ω	

Pre-amplifiers:	noise level		max. distortion at 1000 c/s
	average	max.	
optical	- 64 dB	- 60 dB	0.1 %
magnetic	- 57 dB	- 54 dB	0.2 %
microphone	- 65 dB	- 60 dB	1 %
record-player	- 70 dB	- 65 dB	1 %
Equalizing unit	- 76 dB	- 70 dB	0.25 %
Output amplifiers	- 77 dB	- 72 dB	1.25 %

Line voltages	110 - 125 - 220 - 250 V
Line frequencies	40 to 100 c/s

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Young Movie-Makers Encouraged By Kodak

ROCHESTER N.Y.—The fourth annual movie-making competition for teen-agers was announced here by Eastman Kodak Company. Purpose of the competition is to encourage young people to express themselves on film and to locate teen-age made films suitable for representing the United States in foreign film festivals.

The 1966 Kodak Teen-age Movie Awards is open to any boy or girl who is 12 but not yet 20 years old on July 1, 1966, living in the U. S. or Canada. Entries must be postmarked not later than Sept. 15, 1966.

Any 8mm, super 8, or 16mm film of any length on any subject may be entered, if it has not previously been entered in the Kodak competition. It can be in color or black-and-white, silent or with sound.

(*Continued from page 44*)

other parts of a projection system, equipment manufactured by various companies and designed to be compatible with "standard" components must be matched with care. Each projection lamp, for example, will produce light of a slightly different spectral composition, is limited to operation at particular current ranges with specified trim sizes, and may require special cooling or mirrors if operated at high current ranges.

Large screen 35mm projection imposes critical demands on many pieces of booth equipment. Projection of the 35mm frame at an aspect ratio of 1.75/1, when compared with the former 1.375/1 standard, shows a corresponding reduction in aperture area from .495 to .388 sq. in., an area loss of 22 per cent.

Accordingly, much more light must be passed through the smaller hole for a sharp picture than with the larger aperture.

With new screen sizes in theatres requiring heightened magnification of the standard 35mm frame, higher light output is correspondingly required of lamps if minimum screen brightness levels are to be maintained. This increased output will, unless compensated for, cause the film to buckle in the aperture when exposed to the additional heat released. As both aperture plate and film surface absorb this heat, warping of film, focus drift, and in extreme cases, blistering of the film surface can result.

Remedies for excessive heating have been introduced to combat these problems with some success. One of the most common compensations for overheating from high intensity light sources is the infra-red transmitting mirror.

In addition to special surface mirrors, water-cooled aperture plates, air circulating devices, heat-absorbing filters, interference filters, and other devices are available to combat excessive temperatures.

Good resolution may be defined as acceptable clarity when magnification of an image is attempted. If we take the horizontal measurement of the 35mm image area (.825 inches) and attempt to project it so that it covers an 80 ft. screen, we have magnified the image width about 1000 times. A rock steady picture under these circumstances requires absolute mechanical alignment of all projection components, a light source with consistent output and near perfect light distribution, and an appropriate lens system. Provided all of these conditions can be met, the film must be held as steadily as possible by the projector while this optical enlargement is accomplished. Both layman and professional can see that delicate problem areas abound, and many a good projectionist working with large screen presentation of 35mm with short focal length lenses has been sorely tried with the problem of in and out focus.

Sharp focus occurs when lens, film and screen are in a precise optical relationship.

(*Continued on next page*)

Variety Of Screens Sold

The growth enjoyed by 8mm home movies in the U. S. has probably resulted in some degree of public sympathy with the task of the professional theatre projectionist. Before getting the home movie bug, for example, a regular movie-goer might have paid little attention to the theatre screen.

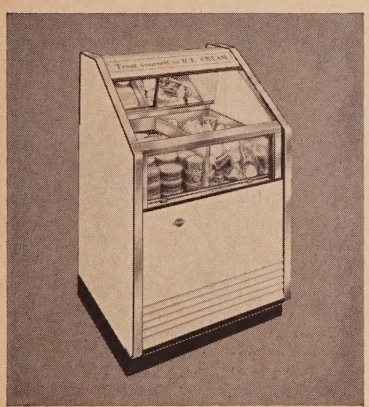
Once he discovers his portable four ft. home movie screen has a specially treated reflective surface, however, the patron might take a second look at its big sister—the 50 ft. wide theatre screen.

In reality, both the small portable screen and its theatre counterpart are scientifically engineered optical reflectors. The professional theatre screen must meet a variety of considerations peculiar to any given theatre auditorium to make the most of available screen light and seating arrangements.

Accordingly, each of the important suppliers of motion picture theatre screens has available a variety of screens with totally different reflection properties. To illustrate the need for many kinds of screens, consider the twin drive-in theatre that discovers it must order two different screens to meet the requirements of "twin" installations. Many indoor twin theatres also find different screens are in order for their two auditoriums.

According to Hurley Screen Co., Inc., of Farmingdale, N. Y., they recently supplied the Twin Cinemas, Ft. Lauderdale, Fla., with a SuperGlo and MW-16 screen. Recent installations by the firm show that matte white, high gain and lenticular type screens are all in demand. In a typical sample of 13 new or refurbished theatres, six called for SuperOptica screens, four ordered SuperGlo's, two needed matte white screens and one theatre ordered a Lenticlite 20.

New Bally ice cream merchandisers make extra refreshment sales



Patrons are tempted to add ice cream novelties to their refreshment purchases when the dramatic displays in Bally Merchandisers go to work.

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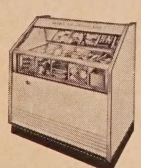

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(*Continued from page* 53)

Poor light distribution, dim corners, and discoloration should prompt investigation of optical alignment immediately.

A stable stream of bright, white light in a carbon arc burner depends on a constant current source. Unsatisfactory performance of generators, rectifiers, or lamps may be due to fluctuations in the primary power source. In addition to incorrect alignment and power fluctuations, poor image quality may be caused by faulty operation of the lamps, incorrect air flow through the lamphouses, and heat problems at the aperture plate.

The lamp manufacturer specifiies trim sizes, current ranges, and set-up specifications which must be met if satisfactory results are to be obtained. Mirror to film distance, a clear optical path from mirror to aperture plate, and overall alignment of lamp-mirror-aperture-and lens must be provided.

The wise projectionist safeguards his mirrors or reflectors to insure maximum performance and long life. Using dry carbons and a dowser will go a long way in protecting the mirror surface during striking periods. Cleaning mirrors regularly not only aids their reflective properties, but prevents serious hot spots and pitting. Good contact between carbons and holders is also a must that necessitates careful cleaning.

Cleaning and lubrication of the roller devices where rotating carbons are used is also important to insure a stable crater and accurate feed. Adhering to the lamp manufacturer's specifications for air movement through the lamp is suggested, checking the efficiency of the blowers with a lamphouse updraft gauge at required intervals. Excessive air motion can also adversely effect the stability of the gas ball in the lamp.

A professional 35 or 70mm motion picture projector is a rugged, precision piece of equipment designed to give years of satisfactory service, provided routine maintenance schedules set by the manufacturer are followed. Mechanical failures, however, are common enough to suggest that many machines are subject to unnecessary neglect. Consider the old bugaboo of gear failure. Next to sprocket replacement, new drive gears have traditionally ranked as "spare parts musts."

In the event of a serious jam, certain vulnerable gears in the drive trains of particular machines will strip, acting as a safety clutch of sorts which prevents further damage throughout the train. This is well and good, as the replacement chore is quickly accomplished. Excessive replacement of gears, sprockets, and bearings, however, indicates the introduction of abnormal loads somewhere in the projection process. Preventive maintenance is, by and large, the best cure for such problems, unless the machine is ripe for a total rebuilding.

One of the advantages of new projectors is simplified lubrication. With new or old machines, however, projectionists should know all lubrication points, be they three or 30, and follow the manufacturer's specifications for grade of oil and frequency of lubrication religiously. Closely machined surfaces are required for smooth operation, and lack of friction-reducing lubricant anywhere in the projector invites overheating, rapid wear, and eventual failure of moving parts.

A serious symptom of trouble in the projector is detectable vibration.

Difficulty in maintaining loop size, film damage, weave and a jumpy picture can indicate worn sprocket teeth. Wear on the intermittent movement is also a source of real trouble and this part of the projector deserves special attention.

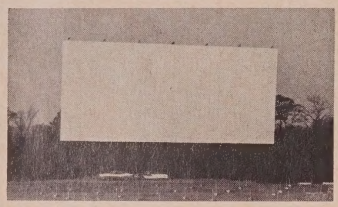
If constant light output is the key to efficient lamp operation, steady motion is its counterpart in the projector. Under normal circumstances, a properly lubricated machine will move film through the projection cycle with a minimum of wear on the machine and film itself. Cleaning the projector to keep deposits of stray oil, grease, wax, and other foreign matter from impairing the quality of the picture on the screen is also a step towards better projection. Daily cleaning is also essential in the area of the soundhead, where dirt and wax may interfere with the functioning of the optical system. Dirt in the lens, optical slit, or on the stabilizer drum can cause distortion in the track as serious as problems caused by amplifiers, pre-amps or speakers. The stabilizer drum, working as a highly precision flywheel capable of maintaining the constant speed required for distortion-free sound reproduction, must be free of end play and carry as low a friction load as possible. If film is fed smoothly by the lateral guide rollers, the exciter lamp, lens and photo cell can pick up the full effects on the sound track as they were meant to be heard.

Projectionists should follow manufacturer's recommendations for refocusing the lens of the reproducer. With mirror type reflectors, the beam should be focused so as to fall on the anode of the photo electric cell. Immediate replacement of lamps with broken or sagged filaments is required. With constant and correct photo-cell voltage and free motion of rollers and the drum, equipment should deliver all the clarity its makers built into it.

Though the magnetic-type sound heads differ substantially from the optical systems, even tension on the film and a constant rate of film travel are primary considerations. As with the optical systems, build-ups of foreign matter in the soundhead area should be removed as soon as possible.

As our intention was to cover the primary elements in improving projection, we have, due to spatial limitations, by-passed some of the important equipment in the theatre booth. Those projectionists, theatre managers, and owners vitally interested in upgrading the quality of projection in their situations however, will find some valuable pointers on accepted operating and maintenance procedures in the aforegoing.

CAREW SCREEN TOWERS



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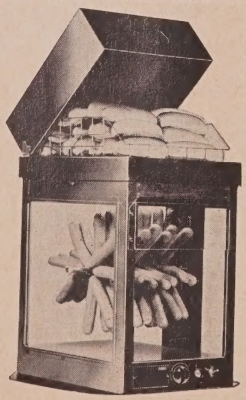

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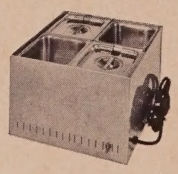

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THEATRE CATALOG ISSUE

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CINEMA EAST THEATRE

(*Continued from Page 14*)

tains by Northwest Studios.

The auditorium, offering the theatre's patrons an unobstructed view of the screen, is divided into three sections with no side aisles. The walls are covered with an ornamental shadow-block type of acoustical material. The screen, which spans the entire front of the auditorium, measures 54 × 25 feet. The wrap-around curtains harmonize with other auditorium colors.

The "executive loge" has ten foot wide aisles and unusually ample space between rows. The floor is completely carpeted. The projection room is located at the rear of the loge. There are twin Norelco 70/35 mm projectors for films in both formats including Todd-AO. Full stereophonic sound is produced by a six-channel Eprad transistorized system. The projection room floor is covered in vinyl and the ceiling is of acoustical material.

Reversing the usual plan of having the main entrance at the street, Cinema East has the "rear" of the auditorium facing the street. The curved facade, of rough-cut stone, houses the screen and faces E. Broad Street. The theatre's attraction tower is placed at the street line. The six-foot-high attraction board has five channels plus a three-foot-high name panel. The tower is 45 feet high.

Patrons drive to the rear 300-car parking lot and may discharge passengers under a covered canopy before parking. The canopy is 92 feet long and 30 feet wide, arched across two lanes of traffic, and leads directly to the covered patio main entrance, lighted by 44 large globes.

Glass-weld panels in tones of red, yellow, brown and tangerine are placed in the canopy location. The lobby has floor-to-ceiling glass panels and doors. Wood paneling is used extensively in the lobby giving a warm glow in contrast to the glass expanse. A hand-painted glass lamp is a decorative highlight of the lobby. Conversation piece is a planted rock garden. Contemporary chandeliers hang from the 16-foot-high ceiling. Autumn-tone carpeting is wall-to-wall, broken by a strip of travertine marble which leads to the airline-style ticket counter at the right.

The concessions stand is a few steps from the counter and is a unique L-shaped design, with the smaller angle serving patrons in the foyer. A drink machine is recessed into the foyer wall. Free-floating, fully-carpeted stairways are at the ends of the foyer, giving easy access to the logs.

Wall-to-wall carpeting, indirect lighting, contemporary furniture and other luxury touches brighten the lounge area off the foyer. The entrance is a common lounge, leading to the men's and ladies' rest rooms. Flesh-tinted mirrors are installed in the ladies' room. Colored fixtures, fully tiled walls and floors, stainless steel towel machines and a theatrical-type mirror with a border of lights are other refinements. Music is piped into the lounges and into the lobby and canopy locations.

Cinema East offers draft-free air-conditioning and heating via a porous "second ceiling," through which a complete change of filtered air flows every six minutes.

Equipment Credits

Carpeting	Mohawk
Chairs	Griggs
Curtains & Drapes	Northwest Studios
Projectors	Norelco 35/70mm
Screen	Hurley
Sound	Eprad Transistor

Acrilan Carpet In Theatres

■ Resistance to spills, stains and abrasion around heavily trafficked areas are advantages of Alexander Smith carpets made of 'Acrilan' acrylic carpet fiber pile.

In the last two years, 5,000 yards of unique Crestweave carpets have been installed in California theaters from Laguna to San Francisco and in Honolulu, Hawaii, and Phoenix, Arizona.

Carpet need not be damaged by soft drink spills or popcorn and candy that are ground into the carpet fibers by children during matinees. Acrilan carpet fibers resist dirt and grime. They spot clean easily and vacuum quickly. A few minutes maintenance at night or early morning before the theater opens keeps the carpeting looking like new.

Jack Hessick, manager of the Los Angeles branch of National Theater Supply Company, says that Crestweave carpeting has been well received in theaters where ease of cleaning and soil resistance are prime considerations. Crestweave has been in one theater for over two years and even with heavy wear it shows no signs of pattern walk-out."

Hessick said that, "The theater in Honolulu posed a special problem because of dampness and mildew. Acrilan solved this problem. Being hydrophobic, it does not absorb moisture." And Acrilan fibers resist vermin and insects.

"Maintenance time and cost have been greatly reduced in these theaters with the installation of Alexander Smith carpets made of Acrilan pile," he summarized.

The NEW TECHNIKOTE "JET WHITE SCREEN"

A SPECIAL COATING uniformly scatters incident light regardless of incidence angle and provides an easily cleaned appearing surface with substantially less gloss than conventional flat finishes.

WILL STAY WHITER LONGER!
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"SUPER-WHITE" . . . the old stand-by! Better than ever.

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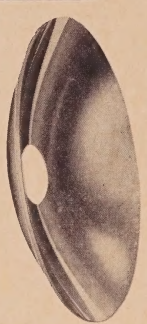

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A Precision made Product.

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- Longer Burning per Carbon
- More Economical . . .

XETRON® products division

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CARBONS, INC., BOX K, SADDLE RIVER, N. J. 07927

Theatre Refreshment Sales Continue To Climb

New Investments, Improved Merchandising Tactics Boost Concessions Sales Over $400 Million Mark

■ If spending, or capital expenditures, is any indication of anticipated revenues for the coming year, the national food and beverage industry will hit a new high in gross sales for 1966. Evidence that this is in the wind includes the 13th Annual Survey of Capital Expenditures, prepared by D. Edie & Company, which forecasts a 32 per cent increase for the food and beverage industry this year.

Motion picture theatres can expect to share in the generally spectacular increases shown in many food and beverage sales areas during the past 20 years. According to surveys of U.S. motion picture theatre refreshment sales conducted by MOTION PICTURE EXHIBITOR over the past 20 years, theatre refreshment sales since 1946 have shown nearly a 100 per cent increase to their present level of over $400 million annually.

How this increase was accomplished in the face of declining movie patronage figures for the period in question speaks well of the merchandising efforts of both theatremen and the food and beverage suppliers. We shall go into this in greater detail later in this article.

Vending Gains Significant

Vending sales in motion picture theatres have shared in the general prosperity of automatic merchandising in the food and drink lines. A detailed survey made by this publication five years ago showed 15 per cent (or 1,800 theatres) of the indoor theatres were relying on vending machines exclusively for concessions sales. In addition, 49.5 per cent of the indoor theatres used both a concession stand and at least one vending machine. Of the indoor theatres selling beverages, 38.6 per cent (or 3,979) used fountain type service, while 61.4 per cent (or 6,329) were using coin operated vend dispensers. From 1956 to 1960, vend installations showed an overall gain in theatre beverage stations increasing from 56 per cent to 61.4 per cent.

Nationally, volume of vend sales has increased over the past eight years from $2.133 billion in 1958 to $3.5 billion in 1966. Packaged confections and soft drink sales for this period have nearly doubled, signifying a sizeable gain in the theatre market.

The significant annual increase in vend sales has been registered with a comparatively slow volume of production of new vend units. Manufacturers' production of vending machines, 1963–64, according to U.S. Bureau of Census and National Automatic Merchandising Association figures, was 606,665 in 1963 and 628,821 in 1964, an increase of about 22,000 units. For the same period, vend sales nationally increased from $3.222 billion for 1963 to $3.494 for 1965, an increase of $272 million. This attests to the superlative job automatic merchandising can do in select locations.

The fact that prices on individual food and drink items have shown a marked increase over the past five to ten years, of course, must be taken into account in both equipment and sales figures. Drink sales, for example, account for a substantial portion of total theatre concessions sales. In 1960, we discovered that 88.2 per cent of drive-in theatres and 85.9 per cent of the indoor theatres handled drinks, with approximately 80 per cent of the drinks sold in both type theatres going at ten cents. In the past five years, this has changed to a 15 cent standard—which reflects a 50 per cent increase. Examining this one item will shed some light on how pricing can affect the sales picture.

According to Melville B. Rapp, NAC director and senior consultant to The Vendo-Continental Apco Company, the ten cent drink price in theatres today is a "relic of the past." In the annual NAC Handbook Supplement, Rapp writes that "only a few short years ago these price categories (*nickel cold drink in industrial plants and the ten cent price in theatres and concessions*) were the mainstay of soft drink automatic vending." He noted that a variety of approaches had been tried to increase the basic ten cent vend price and all had failed to overcome consumer resistance to a price increase, when ice-in-the-cup arrived.

According to Rapp, "because the public insists on getting what it wants from vending machines as well as retail stores, one of the next most important boosts to cents per person averages and gross cup volume sales in coin operated soft drink dispensers is the introduction of dietetic, low calorie sodas." He notes that sales of these types of sodas reached 100 million cases of 24 eight ounce bottles during 1963—accounting for about seven per cent of the total soft drink market in take-home sales.

In this instance, one can see a clear example of overall sales gross versus cents per patron sale, or total volume unit sales. The bright prospects offered by acceptable price increases and overall increases in volume sales is realized by considering that installation of diet beverage vend units, along with traditional drink selections, will not cut into existing sales but create an additional market. To cash in on this particular item, Rapp advises that multi-flavor vend dispensers offering a selection of six flavors be used so one or more selections might be low calorie offerings.

Emphasis On Merchandising

How did U.S. theatres show substantial revenue gains since WW II in the face of lower weekly attendance figures? The answer, of course, is an intensive merchandising effort stimulated by both exhibition and institutional interests in the food and beverage industries.

At the end of WW II there were about 21,000 indoor theatres operating in the U.S. with a "guaranteed" weekly attendance of over 90 million moviegoers. Soon after the economy was delivered to the new Cold War controls, the entertainment industry underwent a major upheaval. The revival of sports spectaculars, which had remained somewhat curtailed during the war years, the overnight landslide of bowling alleys, the first mass tastes of suburban living and, last but not least, television, bid for the disposable income and leisure time of America.

For the first time since rationing began, Americans were also free to travel by car, adding to the appeal of new entertainment centers. All the while, exhibition was experiencing a steady decline in attendance that meant the closing of thousands of indoor theatres. At about the same time, the drive-in theatre construction boom began.

To a great extent, the drive-in, with its catering to the snack-eating habit of the American public, immediately diversified the restricted food and beverage lines previously handled by indoor theatres. Everyone ate at a drive-in, and ate more expensively as fast foods and larger sized drinks pushed per patron sales to new highs for the theatre refreshment business, helping surpass all previous industry totals in a short time.

The estimated refreshment sales for 1966 of well over $400 million in the 17,800 (*est.*) U.S. theatres, including 5,800 drive-ins, are indicative of the quick learning ability if the theatremen who, in twenty-five years, have developed a fine hand in refreshment merchandising techniques.

Theatremen have been helped in these efforts to a considerable degree by the suppliers of soft drinks, syrups, refreshment items, and the growing number of professional concessionaires. We have also seen the rapid growth of a vital trade association in this area, the National Association of Concessionaires, which has filled an important role in gathering and supplying data on every aspect of refreshment operations.

Concerted efforts by the food and beverage industry in the area of merchandising, plus a growing dependence of the theatreman on the revenues derived from his concession operation, have stimulated the operator to strive for a bigger share of the fast food and drink dollar.

Suppliers of drink items and many types of foods sold in indoor and drive-in theatres have shown themselves more than willing to participate in the sales efforts of theatremen. These manufacturers have made available such selling aids as free screen trailers, point of purchase displays, sales contests, special counter and snack bar displays, picture tie-ins, kiddie shows and theatre parties, special holiday promotional materials and special packaging.

Many of the guidelines evolved during the post-war years were summarized by the National Association of Concessionaire's able president, Jack O'Brien, in a talk titled "More Profit In Hardtop Concessions . . . How To Achieve It," which was delivered at the organization's concessions program for the Show-A-Rama Convention, held in Denver, Col., early this March. Following are excerpts from the address, which, if followed, will reflect on the profit conscious theatreman's ledgers:

"Let's start with the physical plant—the concession stand. I am sure that it is attrac-

(*Continued on next page*)

THE GREATEST SOFT-DRINK STORY EVER TOLD

THE WIDE WORLD OF PEPSI!

CO-STARRING YOU & YOUR PEPSI BOTTLER

YOU'LL LAUGH!

At inconvenience, jobbers, distributors, "middlemen"!

YOU'LL THRILL!

As your Pepsi bottler delivers syrup, gives you more profit!

YOU'LL GASP!

At the special advertising and P.O.P. material available!

THE BIGGEST CAST OF FLAVORS EVER ASSEMBLED!

PEPSI-COLA! DIET PEPSI-COLA! TEEM!
AND THE WHOLE DAZZLING PATIO FLAVOR LINE!
AND INTRODUCING EXCITING NEW MOUNTAIN DEW

THE SPECIALTY DRINK THAT'S DESTINED TO BECOME THE 2ND LARGEST SELLER (AFTER PEPSI) AT YOUR CONCESSION STAND!

A STORY LIKE THIS COMES ALONG ONCE IN A GENERATION! (A PEPSI GENERATION)

CHEER TO HUNDREDS OF EXTRA SOFT DRINK SALES

GET IN ON THE ACT WITH YOUR PEPSI BOTTLER! CALL HIM NOW!

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Refreshment Sales

(*Continued from Page* 58)

tively decorated with eye-catching colors and lights, well stocked and spotlessly clean.

"We feel, as I am sure you do, that all sales personnel should be trained by the manager, personally, not by other sales girls as these are the girls who represent him in the eyes of his patrons. Sales girls should be taught to be friendly, to be courteous and to have a thorough knowledge of schedules and locations of facilities such as rest rooms, smoking areas and so forth.

"Weekly meetings should be held by the manager at which time he can instill new ideas and new phrases, discuss the sale of special items and so forth for the coming week and also make corrections of errors which he has noted during the preceding week.

"A manager must also create point-of-sale merchandising signs. This is my biggest beef in this industry—with the exception of the soft drink companies, there are very few vendors who supply anything that we can use on our stands to sell their product.

"Take a lesson from our super markets where they change displays frequently. Any appealing thirst or appetite producing sign or display will sell. Let's make the stand look different each week with new displays and new signs. A patron comes in to see a new picture, let him see a "new" stand.

"The use of concession trailers is a must. They must be shown at each performance whether or not you have an intermission. These trailers, and there are many of them, should be attuned to the type of patron to whom you are catering.

"The use of intermissions is most important, not only do they improve our gross and profit but the patron appreciates them also as it gives them a chance to stretch their legs, use the rest rooms or have a smoke where permissible. We like them because the patrons buy concessions at this time. Intermissions are easily scheduled into a double feature program in conjunction with the concession trailer. We strongly recommend that they also be used when we play a single feature—at least on those single features that run over two hours.

"You must anticipate large breaks where you will have to sell fast to large crowds of people. In so doing, you will have to set up auxiliary stands.

"I would like to mention here that the manager should provide only products that customers can recognize readily and make buying decisions quickly. By this I mean brand names —familiar items. Our selling time is short, let's make the most of it.

"A good manager can help his profits by keeping track of his yields. How many boxes does he get out of a pound of corn? How many boxes of buttered corn does he get out of a pound of butter? How much seasoning oil is he using with a pound of corn? All these things are important and each company should determine what yields it expects and make the managers live up to them.

"We have covered pretty well what the manager has to do and what the attendants have to do. Now what is expected of the top management? How can they help to increase profits? We have found that one of the best ways to do this is to conduct contests. The best one we have had in the past years is a so-called incentive plan which we worked in conjunction with catalogue houses, either in New York or Chicago. They supply catalogues and all material necessary with the exception of your bulletins.

"There are many other types of contests which can be conducted using an increase of over-all per capita or an increase in the per capita of a special item. Prizes for these special contests can run from small transistor radios to a free trip for two to Europe. It is surprising how you can start off with an offbeat idea and with the managers thinking it over bring refinements into it that make this idea feasible and useable. We have come up with some pretty good gimmicks in this respect and have awarded prizes for some of the best.

"We came up with a courtesy week. We had a trailer made, which we ran in the intermission period, which said that if any person purchased something at our concession stand and the attendant did not say "Thank you," they, the patron, would be given a free pass to the theatre.

"Incidentally, let's not forget the assistant manager in these contests. He should be included in prizes, whether they be a part of the manager's prize or a special prize by management.

"Some of the things that some years back were novelties, are now, today, part of the regular menu in conventional theatres. The hot dog was a novelty—today most theatres sell hot dogs. The hamburger, although not always as popular as the hot dog, is sold regularly by many conventional theatres.

"Some years ago, at a meeting such as this in New York, I remember being ridiculed because I advocated selling cotton candy and Sno-Kones. We were selling them then and we are still selling them in many theatres. They are two good items. Some people are afraid of them because of the condition of staining and messiness. They do not stain and they are not messy, but they are 95 per cent profit items.

"You have heard the old phrase "buttered" or "hot buttered" to sell buttered corn—and you know it works. We used to sell large and small drinks for 10¢ and 20¢. At that itme, we didn't sell many 20¢ drinks, but when we innovated the 30¢ drink and had the attendant sell "Large," "Medium" or "Small" drinks, we increased our 20¢ sale a great deal.

"We have done very well with the "5¢ off coupon" where either the cashier or the doorman issues coupons to the patrons entering the theatre. This entitles them to purchase a drink and a box of corn for "5¢ off" or a hot dog and a drink for "5¢ off." It has been very successful.

"Some of you might have tried the lucky star on the box of popcorn, giving a free pass to the winner, or the lucky ticket number, where a sign is hung in the box office advising patrons to hold on to their ticket stubs and check their number at the concession stand.

"In addition to these thoughts which I have expressed, I wolud like to expound on my pet theory with regard to increasing concession profits. Concessions, in the eyes of most top management, is a very lucrative and profitable part of their operation—yet in many ways they treat it as an orphan. They let it coast along—perhaps with a few bulletins now and again, a few prizes, and some supervision by an already over-worked district manager. This, I think, is where they miss the boat. Any sizeable group of theatres should have a full time concession manager to promote and supervise concessions. This is the one sure way to increase profits—he will pay for himself over and over again."

In a similar vein, Bob Heyl, Wyoming Theatres in Torrington, Wyo., addressing exhibitors at the Show-A-Rama stressed the profit possibilities for the small exhibitor in a talk "The Big Dollar For The Small Theatre." Excerpts from his talk reveal pertinent and interesting observations on refreshment operations in the smaller theatre.

"It is our attitude that you can't sit still at selling the appeal of your concession stand any more than you can sit still at selling the movie that you play.

"When you contemplate any business change you are motivated to do this by the prospect of increasing your profit. Normally this will mean spending some money to make some more. There are those who will say that business is so bad that they can't afford to do anything. Yet, if it is really that bad, they can't afford not to, if they plan on staying around.

"There are many approaches to 'change' that cost little, if anything. We have found of necessity, as most exhibitors have, that you don't have to be a plumber to do some plumbing; you don't have to be an electrician to do some wiring; you don't have to be a carpenter to saw some boards and pound some nails . . . and you don't have to be a merchandising expert to do some merchandising. But, there is one thing that you must be . . . a person with imagination and desire for improvement! We certainly have nothing against hiring other people to do the work . . . that's a great idea! But, if things are a bit tight and the budget is a bit skimpy, we don't feel that you should sit on your thumbs waiting for things to get better so that you can hire an expert for a little work to be done.

"It's truly amazing what some inexpensive wood paneling and new light fixtures can do for a concession stand. It's truly amazing what some 98¢ plaques can do for a bare corner!

"Many hardtop and drive-in concession stands display their food and beverages with an old fashioned "dime store" approach. We feel that, if you have the room, or can make the room, it is to your advantage to place heavy consideration on "eye appeal." If you don't have the room, put in some mirrors to create the feeling of spaciousness.

"Many drive-in theatre concession stands that were constructed when drive-ins were new and novel, bear mistakes of the past. Generally they are so dimly lit that you can only assume that they must have something to hide. We are firm believers in showing the public what you have to sell and how it is prepared. Therefore, we feel that equipment should be in a clean and open environment that is adequately illuminated.

"When it comes to the goods that are sold, we are as guilty as many others with the 'it will never go over in my town' attitude. But with trial and error the changes have taken place. There is no doubt that a drive-in is more versatile in this area than an in-door theatre, but, nevertheless, a receptive attitude can be a more profitable one.

"There are many tools that a person can use that are "free." One of the finest of these tools is the advice and counsel of the supply and equipment distributors and dealers. There are also many displays, signs, decals, menu boards and related advertising materials that are available to the theatre concessionaire, if he will only ask for them. Everyone knows about these things, but sometimes a person is lax about making use of them, or even changing the material that he already has.

"If you are going to be after the bigger dollar, keep in mind that the customer shouldn't be confronted with an aging 'sameness' about the display material that you use. It's not necessary! Your syrup distributor, or supply dealer can be most helpful to you in this area of sales aids.—And once again, it's free!"

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Coke wins an 'Oscar' every year for outstanding sales performance at refreshment stands. And you know what an 'Oscar' can do for box-office receipts. To book Coke for your theatre, just call your local Coca-Cola Representative.

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things go better with Coke

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Drink Coca-Cola

Refreshment Equipment Suppliers

BAGS AND BOXES

Grand Bag and Paper Co., Inc.—Ossining, N. Y. 10562—Noiseless popcorn bags and others
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. 64108
Rex Paper Products Co., 21-09 Borden Avenue, Long Island City, N. Y. 11101—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepopped corn
Rockford Paper Mills, 33 S. LaSalle St., Chicago, Ill. 60603—Popcorn boxes
Superdisplay, Inc., Specialty division, 1109 N. 108 St., Milwaukee, Wis. 53213—Popcorn boxes, buttercup containers

BEVERAGES

Bowman Dairy Co., 140 W. Ontario St., Chciago, Ill. 60610—Chocolate milk in cans
Canada Dry Ginger Ales, Inc., 100 Park Ave., New York, N. Y. 10017—Beverages
THE COCA-COLA CO., P. O. Box 1734, Atlanta, Ga. 30301—"Coke"
Crush Intl., 2201 Main St., Evanston, Ill. 60202—"Orange Crush" drink, "Old Colony" beverages
Dad's Root Beer Co., 2800 N. Talman Ave., Chicago, Ill. 60618—Beverages
Dr. Pepper Co., P. O. Box 5086 (mailing address) 5523 E. Mockingbird Lane, Dallas, Tex. 75222
Double Cola Co., 1478 Market St., Chattanooga, Tenn. 37408—Beverages
Dutch House, Inc., 1411 N. Sydenham St., Philadelphia, Pa. 19121—Chocolate drink
Grapette Co., 112 Grinsted, Camden, Ark. 71701—"Grapette"
Hires Div.—Beverage Int'l., 2201 Main St., Evanston, Ill. 60202—Hires root beer
Julep Co., 353 W. Grand Ave., Chicago, Ill. 60610—Root beer and fountain syrup
Mission of California, Inc., 197 Chatham St., New Haven, Conn. 06513 and 5040 S. Alameda St., Los Angeles, Calif. 90058—Beverages, Mission Orange
PEPSI-COLA CO., 500 Park Ave., New York, N. Y. 10022—Beverages
Richardson Corp., 1069 Lyell Ave., Rochester, N. Y. 14606—Root beer
Royal Crown Cola Co., 10th and 9th Ave., Columbus, Ga. 31901—"Nehi" and "Royal Crown Cola"

CANDY

Fred W. Amend Co., 8 S. Michigan Ave., Chicago, Ill. 60603—"Chuckles"
Bachman Chocolate Mfg. Co., Mount Joy, Pa. 17552
Walter Baker and Co., Inc., Pierce Square, Dorchester, Mass. 02122
Banner Candy Mfg. Co., 700 Liberty Ave., Brooklyn, N. Y. 11208—Candy, Jordan almonds, coated licorice
Paul F. Beich Co., W. Front St., Bloomington, Ill. 61701
Blumenthal Bros., Margaret and James Sts., Philadelphia, Pa. 19127
E. J. Brach and Sons., 4656 W. Kinzie St., Chicago, Ill. 60644
Brock Candy Co., Chattanooga, Tenn. 37401
Bunte Brothers-Chase Candy Co., 3301 W. Franklin St., Chicago, Ill. 60624
Cadbury-Fry America, Inc., 261 Broadway, New York, N. Y. 10007
Candy Crafters, Inc., Stewart and Union Ave., Lansdowne, Pa. 19050—Chewing gum, Licorice "Sweeties"
Candymasters, Inc.—3–5 N. 15th St., Minneapolis, Minn. 55403
Cardinet Candy Co., 2171 Market St., Oakland, Cal. 94607
Charms, Inc., 601 Bangs Ave., Asbury Park, N. J. 07712
Chunk-E Nut Products Co., 231 N. 2nd St., Philadelphia, Pa. 19106
Cook Chocolate Co., 4825 S. Rockwell St., Chicago, Ill. 60632
Curtiss Candy Co., 1101 W. Belmont St., Chicago, Ill. 60613
F and F Laboratories, 3501 W. 48th St., Chicago, Ill. 60632
Ferrara Candy Co., 2200 W. Taylor St., Chicago, Ill. 60612
Fisher Nut and Chocolate Co., 2327 Wycliff St., St. Paul, Minn. 55104
D. Goldenberg, Inc., 161 W. Wyoming Ave., Philadelphia, Pa. 19140
Adolph Goldmark & Sons, 467 Greenwich St., New York, N. Y. 10013—"Terry," "Assorted Pastilles"
Henry Heide, Inc., New Brunswick, N. J.
Hershey Chocolate Corp., Hershey, Pa. 17033
Hollywood Candy Co., Chestnut and Calumet, Centralia, Ill. 62801
Walter H. Johnson Candy Co., 4500 W. Belmont Ave., Chicago, Ill. 60641
Robert A. Johnson Co., 4033 W. National Ave., Milwaukee, Wis. 53201
Kelling Nut Co., 2800 Belmont, Chicago, Ill. 60618
Kimbell Candy Co., 6546 W. Belmont Ave., Chicago, Ill. 60634
Kraft Foods Co., 500 Peshtigo Court, Chicago, Ill. 60611
Leaf Brands, Inc., 115 N. Cicero, Chicago, Ill. 60644
Life Savers Corp., Port Chester, N. Y. 10573—Candy, Life Savers
Lusk Candy Co., Davenport, Ia. 52801—Lemon drops
McAfee Candy Co., Inc., Macon, Ga. 31201
Mars, Inc., 2019 N. Oak Ave., Chicago, Ill. 60635
Mason, Au and Magenheimer, P. O. Box 549, Mineola, N. Y. 11502
Melster Candies, Cambridge, Wis. 53523
National Licorice Co., Bridge and John Sts., Brooklyn, N. Y. 11201
Necco Sales Corp., 245 Massachusetts Ave., Cambridge, Mass. 02139
Nestle's Chocolate, 100 Bloomingdale Rd., White Plains, N. Y. 10605
Peter Paul, New Haven Rd., Naugatuck, Conn. 06770
Planters Nut and Chocolate Co., 632 S. Main St., Wilkes-Barre, Pa.
Quaker City Chocolate and Confectionary Co., 2136 Germantown Ave., Philadelphia, Pa. 19122
Queen Anne Candy Co., 604 Hoffman St., Hammond, Ind. 46320
Reed Candy Co., 1245 Fletcher St., Chicago, Ill. 60657—Butter Scotch rolls, Chocolate rolls, Orange rolls
Reese Peanut Butter Corp., Hershey, Pa. 17033—Reese Peanut Butter Cups
Thomas D. Richardson Co., Atlantic and I Sts., Philadelphia, Pa. 19134—Candy mints
Joseph A. Riggie Candy Co., 3704 W. North Ave., Chicago, Ill. 60647—Jordan almonds
Rockwood and Co., 88 Washington Ave., Brooklyn, N. Y. 11205
Schuler Chocolates, Inc., 1000 W. Fifth St., Winona, Minn. 55987
Sperry Candy Co., 133 W. Pittsburgh Ave., Milwaukee, Wis. 53204—"Chicken Dinner," "Denver Sandwich"
Squirrel Brand Co., 10–12 Boardman St., Cambridge, Mass. 02139
Howard E. Stark, 181 N. Broadway, Milwaukee, Wis. 53202
Sweets Co. of America, Inc., 1515 Willow Ave., Hoboken, N. J. 07030—Candy, Tootsie Fudge, Tootsie Rolls
Switzer's Licorice Co., 612 N. First St., St. Louis, Mo. 63102
Terry Candy Co., 963 Newark Ave., Elizabeth, N. J. 07208
Van Houton & Zoon, 537 Greenwich St., New York, N. Y. 10013
James O. Welch Co., 810 Main St., Cambridge, Mass. 02139
Wilbur-Suchard Chocolate Co., 48 N. Broad St., Lititz, Pa. 17543
Williamson Candy Co., 4701 Armitage Ave., Chicago. Ill. 60639
York Caramel, Box 1147, York, Pa. 17405
George Zeialer Co., 408 W. Florida St., Milwaukee, Wis. 53204

COFFEE MAKER, VENDER

Coan Manufacturing Co., 2070 Helena St., Madison Wis. 53704
Continental Vending Machine Corp., 956 Brush Hollow Rd., Westbury, N. Y. 11590
STAR METAL CORP., Trenton Ave. & Ann St., Philadelphia, Pa. 19134
Steel Products Co., 40 Eighth St., S.W., Cedar Rapids, Iowa 72404
VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105

CONCESSION SERVICE

ABC Vending Corp., 209 W. 14th St., New York, N. Y. 10011
BERLO VENDING CO., 33 S. Broad St., Philadelphia, Pa. 19107
Confection Cabinet Corp., East Orange, N. J. 07012
Sportservice, Inc., Sportservice Building, Buffalo, N. Y. 14200
Theatre Confections Inc., 795 Monroe Ave., Rochester, N. Y. 14607

CONCESSION STANDS

Columbus Showcase Co., 850 W. Fifth Ave., Columbus, O. 43212—Showcases, candy stands
Gold Medal Products Co., 1877 Freeman Ave., Cincinnati, Ohio 45214—Modular Snack-Bar Units
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Savon Co., The, 286 Pennsylvania Ave., Paterson N. J. 07503
STAR METAL CORP., Trenton Ave. & Ann St., Phila. Penna. 19134—Self-service display equipment
Supurdisplay, Inc., 1109 N. 108th St., Milwaukee, Wis. 53226
Samson Berman, Associaties, 144–03 78th Ave., Flushing, N. Y. 11367

CUPS, TRAYS, PAPER

Continental Can Co., 349 Oraton St., Newark, N. J. 07104
Dixie Cup Co., 24th and Dixie Ave., Easton, Pa. 18042
Hi-Land Paper Co., 274 Madison Ave., New York, N.Y. 10016
Lily-Tulip Cup Corp., Chanin Building, 122 E. 42nd St., New York, N. Y. 10017
Maryland Cup Co., 10100 Reisterstown Road, Maryland 21117
U. S. Envelope Co., 68 Prescott, Worcester, Mass. 01605
Victor Wagner & Sons, 115 Ash St., Buffalo, N. Y. 14204—(Carry-out trays)

DRINK DISPENSER, FOUNTAIN, BOTTLE, CUP

American Machine & Foundry, 3232 N. Kilpatrick, Chicago, Ill. 60641
Automatic Products Co., (APCO), 956 Brush Hollow Rd., Westbury, N. Y. 11590—Beverage dispenser
Automatic Syrup Co., 46–07 Vernon Blvd., Long Island City, N. Y. 11101—Vending machines
Bastian-Blessing, 4201 W. Peterson Ave., Chicago, Ill. 60630—Soda fountain, carbonators, luncheonette units, coffee brewer.
C. T. C. Mfg. Co., 11936 Valerio St., N. Hollywood, Cal. 91605—"Whirlpool Jr." beverage dispenser
Carbonaire, Inc., 114 Fern Ave., San Francisco, Cal. 94109—Drink dispensing equipment
Carbonic Dispenser Co., Canfield, O. 44406—"Sodamaster" dispenser
Continental-APCO, 956 Brush Hollow Rd., Westbury, N. Y. 11590—Beverage dispensers
Everfrost Sales, Inc., 14815 S. Broadway, Gardena, Cal. 90247—"Everfrost" soda bar
Helmco, Inc., 1215 W. Fullerton Ave., Chicago, Ill. 60614—Soda fountain and refriegration equipment
Hudson Soda Fountain and Refrigeration Co., Arlington, N. J. 07032—Soda fountains
W. Kestenbaum, Inc., 1790 1st Ave., New York, N. Y. 10028—Dispenser
The Liquid Carbonic Corp., 3110 S. Kedzie Ave., Chicago, Ill. 60623—Soda fountains

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Majestic Enterprises, Inc., 959 Crenshaw Blvd., Los Angeles, Cal. 90019—Dispenser
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. 64108—"Ice-O-Bar" drink dispenser
Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo. 80204—"Speedster" hot choc. dispenser
Modern Refreshers, Inc., 55 E. Washington St., Chicago, Ill. 60602—Dispenser
Multiplex Faucet Co., 4319–25 Duncan Ave., St. Louis, Mo. 63110—Beverage dispenser
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Rowe AMI Mfg. Co., Inc., 50–75 W. Lexington Ave., Chicago Ill. 60644—Beverage Dispenser
Selmix Dispensers, Inc., 28–25 Borden Ave., Long Island City, N. Y. 11101—Beverage dispenser
Spacarb, Inc., Stamford, Conn. 06904—Cold vendors, cup (automatic)
VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105

FOOD PREPARATION EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233rd St., New York, N. Y. 10066—Pizza ovens
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102—Pressure fryer
Bell Engineering Co., 55 Munroe Street, Lynn, Mass. 01901—Bar-B-Cutie barbeque
G. S. Blodgett Co., Inc., 50 Lakeside Ave., Burlington, Vt. 05401—Pizza ovens
Burger-Mat Corp., 341 39th St., Brooklyn, N. Y. 11232—Hamburger equipment
Clark Industries, Inc., 1509 Meridian St., Nashville, Tenn. 37207—Clark radiant electric hamburger broilers
J. J. Connolly, Inc., 457 W. 40th St., New York N. Y. 10018—Automatic frankfurter—Roll-A-Grill
Dalason Prods. Co., 835 W. Madison, Chicago, Ill. 60607—Bar-B-Frank hot dog machine
Garvis Mfg. Co., 210 Court, Des Moines, Ia. 50309—Hot dog bun warmer
GREER ENTERPRISES, INC., Box 35, Quincy, Mich. 49082—"Glenray" hot dog machine
Harvic Mfg. Co., 154 Nassau St., New York, N. Y. 10038—Pizza ovens
Helmco, Inc., 1215 W. Fullerton, Chicago, Ill. 60614
Hollywood Servemaster, 114 W. 18th St., Kansas City, Mo. 64108—"Roto-Grill" hot dog machine
Hot Point (Div. of General Electric), 227 S. Sealey, Chicago, Ill. 60612—Food preparation equipment
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. 64108—"Frank-Bank" hot dog cooker and server
Prince Castle Sales Co., 121 W. Wacker Dr., Chicago, Ill. 60601—Bar-B-Que preparation equipment
Savon Co., 286 Pennsylvania Ave., Paterson, N. J. 07503—Pizza pie ovens
Star Mfg. Co., 6300 St. Louis Ave., St. Louis, Mo. 63121—Food equipment
STAR METAL CORP., Trenton & Ann Sts., Phila., Pa. 19134—Vittle-Vendor hot food serving equipment
Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill. 60120—Hot food servers, toasters, food preparation equipment
Virga's Pizza Crust Co., Inc., 2236 Conner St., New York, N. Y. 10066—Pizza ovens, supplies

FOODS, PREPARED

Arena Real Pizza Crust Co., 1913 White Plains Rd., Bronx, N. Y. 10461—Pizza pie
Armour and Co., Union Stockyards, Chicago, Ill. 60609—Frankfurters
Campbell Soup Co., Camden, N. J. 08101—Canned Soups
Castleberry's Food Co., P. O. Box 1010, Augusta, Ga. 30903—Bar-B-Que, chili, canned, prepared
Flavo-Rite Food, Inc., 2964 Lafayette Ave., Bronx, N. Y. 10465—Egg, turkey and shrimp rolls
Frozen Food Prods., 1735 Margaret Ave., Altoona, Pa. 16601—Frozen foods
Golden Palace Food Prods., Inc., 543 W. 59th St., New York, N. Y. 10019—Shrimp rolls, frozen chow mein, egg, vegetable and lobster rolls
C. E. Grant, 616 E. Washington, Indianapolis, Ind. 46204—Frozen chicken
Hygrade Food Prods., 2811 Michigan Ave., Detroit, Mich. 48216—Frankfurters
Lazar Kosher Sasuage Co., 5511 N. Kedzie Ave., Chicago, Ill. 60625
Oscar Mayer Co., 910 Mayer Ave., Madison, Wis. 53704—Frankfurters, cold meats
Original Crispy Pizza Crust Co., 1852 Bronxdale Ave., New York, N. Y. 10062—Pizza pie
Smithfield Ham Prods. Co., Smithfield, Va. 23430—"James River Brand" meat barbecues and sauces
Swift and Co., Union Stockyards, Chicago, Ill. 60609—Frankfurters
Tolona Pizza Pie Prods., Inc., 401 S. Cicero Ave., Chicago, Ill. 60644—Pizza products
Virga's Pizza Crust Co., Inc., 2236 Conner St., New York, N. Y. 10066—Pizza ovens, supplies

FRUIT JUICE DRINKS

American Citrus Corp., 333 N. Michigan Ave., Chicago, Ill. 60601—Del juice vendor
California Fruit Chimes Co., 325 S. Mission Dr., San Gabriel, Cal. 91776
Green Spot, Inc., 1501 Beverly Blvd., Los Angeles, Cal. 90026—Orange juice concentrate and automatic dispensers
Hamilton Beach Co., Division of Scovill Mfg. Co., Racine, Wis. 53401—Fresh fruit juice drinks
Juice Bar Sales Corp., 12 E. 44th St., New York, N. Y.—10017 Juice dispenser
Metal Prods., Co., 1135 3rd St., Oakland, Cal. 94607—Can juice vendor
Snivel Vending and Sales Co., Winter Haven, Fla. 33880—Cup juice vendor
Sunkist Growers, Inc., 707 W. 5th St., Los Angeles, Cal. 90013

GUM

American Chicle Co., Thompson Ave., Long Island City, N. Y. 11101
Beech-Nut Packing, 10 E. 40th St., New York, N. Y. 10016
Bowman Gum, Inc., 4865 Stenton Ave., Philadelphia, Pa. 19144
Frank H. Fleer Corp., 10th and Somerville, Philadelphia, Pa. 19141
Leaf Brands, Inc., 115 N. Cicero, Chicago, Ill. 60644
William Wrigley, Jr., Co., 410 N. Michigan Ave., Chicago, Ill. 60611—Package gum

ICE CREAM MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandale Ave., Los Angeles, Cal. 90036—Ice cream vendor
Artic Vendor Sales Corp., Appleton, Wis. 54910—Ice cream vendor
Atlas Tool and Mfg., Co., 5147 Natural Bridge Ave., St. Louis, Mo. 63115—Ice cream vendors
Badger Vending Machine Co., 710 N. Plankington, Milwaukee, Wis. 53203—Cup ice cream vendor
BALLY CASE & COOLER, INC., Bally, Pa. 19503—Ice cream display cases
Beatrice Foods, 120 S. LaSalle St., Chicago, Ill. 60603—Ice cream, milk, butter
The Borden Co., 350 Madison Ave., New York, N. Y. 10017—Ice cream
Craig Machine Co., Danvers, Mass. 01923—Ice cream vendor
Emery Thompson Machine and Supply Co., 1349 Inwood Ave., New York, N. Y. 10052—Ice cream and custard machine
Freeze King Corp., 2518 W. Montrose Ave., Chicago, Ill. 60618—Ice cream custard machine
Frosti-Server, 1833 Pacic Hgwy., San Diego, Cal. 92101—Ice cream vendor
General Equip. Sales Co., 814 S. West St., Indianapolis, Ind. 46225—Ice cream and custard machine, Sani-Serv self ice cream freezer
Fred Hebel Corp., Addison, Ill. 60101—Automatic coin ice cream vendor
Joe Lowe, Inc., 621 W. 26th St., New York, N. Y. 10001—"Frozen On-A-Stick Confection"
Multiple Prods. Co., 5210 Bonita, Dallas, Tex. 75206—Snow Cone machine
National Market Equip. Co., 25531 Dequindre, Royal Oak, Mich. 48071—Ice cream freezers and novelty cases
Port Morris Machine and Tool Co., 208 E. 135th St., Bronx, N. Y. 10451—Soft ice cream and custard machine
Superdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee, Wis. 53233—"Coldisplay" ice cream merchandiser
Sweden Freezer Mfg. Co., Dept. F-13-PR, Seattle, Wash. 98100—Ice cream and frozen custard fountain freezer
Swift and Co., Union Stockyards, Chicago, Ill. 60609—Ice cream
Tekni-Craft, Rockton, Ill. 61072—Ice cream and custard machine
VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105—Ice cream Vender
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal. 90015—Self-service ice cream merchandiser

POPCORN

American Popcorn Co., Sioux City, Ia. 51102—Raw popcorn
Blevins Popcorn Co., P. O. Box 278, Nashville, Tenn. 37202
Central Popcorn Co., Schaller, Ia. 51053—Popcorn
Albert Dickenson Co., 2750 W. 35th St., Chicago, Ill. 60632
J. A. McCarty Seed Co., 526 NW. 4th St., Evansville, Ind. 47708
Manley, Inc., 1920 Wyandotte, Kansas City, Mo. 64108
National Oats Co., Cedar Rapids, Ia. 52406
'Pop' Corn Sez Co., 429–35 S. 61st St., Philadelphia, Pa. 19143
Poppers Supply Co., 1211 N. 2nd St., Philadelphia, Pa. 19122
Wyandotte Popcorn Co., Marion, O. 43302

POPCORN EQUIPMENT

Bonanza, Inc., 2980 W. Pico Blvd., Los Angeles, Cal. 90006—Popcorn vending machines
C. Cretors and Co., 630 W. Cermak Rd., Chicago, Ill. 60616—Popcorn equipment, butter dispenser
Dairy Service Co., 100 E. Main St., Menomonee, Wis. 54751—Butter dispenser
DMC Corp., States Distributors, 1624 Harmon Pl., Minneapolis, Minn. 55403—Popcorn machines, automatic
Gold Medal Prods. Co., 1877 Freeman Ave., Cincinnati, Ohio 45214—Astro-Pop popcorn machine, caramel corn
Hollywood Servemaster Co., 114 W. 184th St., Kansas City, Mo. 64108—Popcorn warmer
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. 64108—Vending equipment and popcorn machines and supplies
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591—Popcorn equipment and supplies
Phenix Food Co., 460 E. Illinois Ave., Chicago, Ill. 60611
Savoral Co., Popcorn Bldg., Nashville, Tenn. 37202—Seasoning
Star Mfg. Co., 6300 St. Louis Ave., St. Louis, Mo. 63121—Popcorn machines, food equipment
Supurdisplay, Inc., 1109 N. 108th St., Milwaukee, Wis. 53213—Butter dispenser
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal. 90015—Butter dispenser

POPCORN SEASONING

Best Foods, Inc., 1 E. 42nd St., New York, N. Y. 10017
Capital City Prods., W. 1st and Perry, Columbus, O. 43201
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn. 55415
E. F. Drew and Co., Inc., New York, N. Y. 10010—Tastee-Pop coconut oil bar seasoning
C. F. Simonin and Sons, Belgarde and Tioga Sts., Philadelphia, Pa. 19134—Popsit Plus, Seazo oils
Server Sales, Inc., Main St., Menomonee Falls, Wis. 53051

PORTABLE VENDING EQUIPMENT

Atlas Body Corp., 4150 E. Thomspon St., Philadelphia, Pa. 19137—ABC Vendomobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream.
DMC Corp., distributed by All States Distributors, Inc., 1624 Harmon Pl., Minneapolis, Minn. 55403—"Pop Corn Shop" automatic popcorn machine
Walky Service Co., Schweiter Building, Wichita, Kans. 67202

CONCESSION TRAILERS

Armour and Co., Fresh and Smoked Sausage Dept., Chicago, Ill. 60609

THE COCA-COLA CO., trailers available from local distributors
Canada Dry Ginger Ale, Inc., 100 Park Ave., New York, N. Y. 10017
Dad's Root Beer Co., 2800–3400 N. Talman Ave., Chicago, Ill. 60618
Dr Pepper Fountain Div., P. O. Box 5086, Dallas, Tex. 75222
Flavo-Rite Foods Co., 643 Brook Ave., Bronx, N. Y. 10455
Frozen Farm Products Co., 1735 Margaret Ave., Altoona, Pa. 16601
Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa. 19103
Mickleberry Food Prods., 43rd and State Line, Kansas City, Kans. 66100
NATIONAL SCREEN SERVICE, 1600 Broadway, New York, N. Y. 10019
PEPSI-COLA CO., available from local distributors
Royal Crown Cola Co., 10th & 9th Ave., Columbus, Ga. 31901
Smithfield Ham and Prods. Co., Smithfield, Va. 23430
Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis. 53203

VENDING MACHINES (CANDY)

Belvend Co., 122 S. Michigan Ave., Chicago, Ill. 60603
DuGrenier, Arthur H., Inc., 15 Hale St., Haverhill, Mass. 01830
Mills Automatic Merchandising Co., 21–30 44th Rd., Long Island City, N. Y. 11101—Vending machine manufacturing
Mills Industries, 4100 Fullerton Ave., Chicago, Ill. 60639
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo. 63115
Stoner Mfg. Co., 328 Gale St., Aurora, Ill. 60506
VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105

MISCELLANEOUS

American Automatic Ice Machine Co., 1638 Park Ave., Faribault, Minn. 55021
DCA Industries, 45 W. 36th St., New York, N. Y. 10018—Doughnut machines
S. T. Echols, Inc., Box 612, Bismarck, Mo. 63624—Snow cones
GLENCO REFRIGERATION CORP., Janney & Ann Sts., Phila., Pa. 19134—Refrigerators-freezers
Gold Medal Prods., 1877 Freeman Ave., Cincinnati, Ohio 45214—Snow cones, cotton candy, caramel corn, popcorn equip. & supplies
Hollywood Servemaster, 114 W. 18th St., Kansas City, Mo. 64108—Roto-Grille hot dog machines, Roto-Grille chili warmer
Marlan Co., 500 W. Cermak Rd., Chicago, Ill. 60616—Slush Master Freezer
Scotsman, Queen Prods. Div., 22 Front St., Albert Lea, Minn. 56007—Ice making machines
Sno-Master, 124 Hopkins Pl., Baltimore, Md. 21201—Sno-cone, snoball machine
Speed Scoop, 109 Thornton Ave., San Francisco, Cal. 94124—Popcorn scoop
Tyson-Caffey, 8 Briar Rd., Wayne, Pa. 19087—Carry-out beverage tray

Theatre Equipment Manufacturers

AIR CONDITIONING DIFFUSERS

Air Devices Co., 17 E. 42nd St., New York, N. Y. 10017
Anemostat Corp. of America, Scranton, Pa. 18501
Tuttle and Bailey Co., Corbin Ave., New Britain, Conn. 06052

AIR CONDITIONING EQUIPMENT

American Blower Corp., 8100 Tireman Blvd., Detroit, Mich. 48204
Baker Refrigeration Corp., Amer. Wheelabrator Co., Michawaka, Ind.
Chrysler Corp., Airtemp div., 119 Lee St., Dayton, O. 45401
Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Mo. 63133
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton, O. 45401
Ready Power Co., 11233 Freud Ave., Detroit, Mich. 48214
Trane Co., 206 Cameron Ave., La Crosse, Wis. 54601
Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn, N. Y. 11215
Westinghouse Electric Corp., Sturtevant div., 306 6th Ave., Pittsburgh Pa. 15230
Worthington Pump and Machine Corp., Carbondale div., Harrison, N. J. 07029

AIR PURIFICATION

Air Purification Service, 82 Plane St., Newark, N. J. 07102
Connor, W. B. Engineering Corp., 114 E. 32nd St., New York, N. Y. 10016
Refresh-Aire Ozonizer Co., 382 Lafayette St., New York, N. Y. 10005
Supreme Air Filter Co., 126 W. 21st St., New York N. Y. 10010

AMPLIFIERS

Altec-Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. 90210
Ampex Corp., 934 Charter St., Redwood City, Calif. 94063
Ampro Corp., 2839 N. Western Ave., Chicago, Ill. 60618
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb. 68102
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. 60624
NATIONAL THEATRE SUPPLY, Tarrytown, N. Y. 10591
Radio Corp. of America, RCA Victor Div., Camden, N. J. 08101
Wenzel Projector Co., 2505–19 S. State St., Chicago, Ill. 60616
Westrex Corp., 540 W. 58th St., New York, N. Y. 10019

BOOKKEEPING SYSTEMS

JAY EMANUEL PUBLICATIONS, INC., 317 N. Broad St., Philadelphia, Pa. 19107

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York, N. Y. 10019
Poblocki, Ben B. and Sons Co., 3238 W. Pierce St., Milwaukee, Wis. 53215

BOXOFFICE EQUIPMENT

Abbott Coin Counter Co., 143rd St., and Wales Ave., Bronx, N. Y. 10455
Adair, R. H. Co., 6926 W. Roosevelt Rd., Oak Park, Ill. 60304
Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill. 60624
Associated Ticket and Register Co., Inc., 346 W. 44th St., New York, N. Y. 10018
Bahn, L. Co., 123 W. Canton St., Boston, Mass. 02118
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb. 68102
Blackstone Coin Packer Co., 344 Dayton St., Madison, Wis. 53701
Brandt Automatic Cashier Co., Watertown, Wis. 53094
Coinometer Corp., 1223 S. Wabash, Ave., Chicago, Ill. 60605
General Register Co., 271 Schilling, Cockeysville, Md. 21030
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80201
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago, Ill. 60640
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, O. 44683
Lamolite Corp., 682 6th Ave., New York, N. Y. 10010
PEREY TURNSTILE CO., INC., 101 Park Ave., New York, N. Y. 10017
Taller and Cooper, Inc., 75 Front St., Brooklyn, N. Y. 11207

BROOMS AND BRUSHES

(See JANITOR SUPPLIES)

CARBONS

CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927
Electro Carbons, 940 W. Belmont Ave., Chicago, Ill. 60657
Ringsdorff Carbon Co., 15 W. 44th St., New York, N. Y. 10036
UNION CARBIDE CORP.,—CARBON PRODS. DIV., 270 Park Ave., New York, N. Y. 10017

CARBON SAVERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb. 68102
Cali Prods. Corp., 3719 Marjorie Way, Sacramento, Calif. 95820
Droll Theatre Supply, 317 S. Sangamon, Chicago, Ill. 60607
Hal I. Huff Mfg. Co., 659 W. Jefferson, Los Angeles, Calif. 90007
Payne Prods. Co., 2451 W. Stadium Blvd., Ann Arbor, Mich. 48103
Edw. H. Wolk, 1261 S. Wabash, Chicago, Ill. 60605

CARPETS

Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York, N. Y. 10016
Dukane Textiles, Inc., 444 Broadway New York, N. Y. 10013
Firth, Inc., 295 5th Ave., New York, N. Y. 10016
Hardwick and Magee, 295 5th Ave., New York, N. Y. 10016
Karagheusian, A and M. Co., Inc., 295 5th Ave., New York, N. Y. 10016
Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn. 55807
Leedom, Thomas L. Co., Bristol, Pa. 19007
Lomax Carpet Mills, Jasper and Orleans St., Philadelphia, Pa. 19134
Mohawk Carpet Mills, Inc., 295 5th Ave., New York, N. Y. 10016
Philadelphia Carpet Co., Allegheny Ave., at C St., Philadelphia, Pa. 19134
Shelton Looms, 1 Park Ave., New York, N. Y. 10016
Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York, N. Y. 10016

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill. 60654
U. S. Rubber Co., 1230 Ave. of Americas, New York, N. Y. 10020
Sponge Rubber Co., Shelton, Conn. 06484

CARPET-UPHOLSTERY CLEANING PRODUCTS

Artloom Carpet Co. (Chemical Prods. div.), Allegheny and Howard, Philadelphia, Pa. 19133
Breur Electric Mfg. Co., 5100 N. Ravenswood Rd., Chicago, Ill. 60640
Glamorene, Inc., 10 E. 44th St., New York, N. Y. 10017

Hild Floor Machine Co., 740 W. Washington, Chicago, Ill. 60606
Kinner Products Co., 13325 E. Broad St., Pataskala, O. 43062

CHAIRS

American Desk Co., P. O. Box 416, Temple, Tex. 76502
AMERICAN SEATING CO., 9th and Broadway, Grand Rapids, Mich. 49502
Griggs Equip. Co., 209 Beale St., Box 630 Belton, Tex. 76514
HEYWOOD-WAKEFIELD CO., Gardner, Mass. 01440
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich. 49502
Irwin Seating Co., 1480 Buchanan Ave., S. E. Grand Rapids, Mich. 49502
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208
Peabody Seating Co., N. Manchester, Ind. 46962

CHAIR CUSHIONS

American Texteel Co., Bellefontaine, O. 43311
Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B. Buffalo, N. Y. 14207
Firestone Tire and Rubber Co., 1200 Firestone Pkwy., Akron, O. 44317
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo, N. Y. 14205
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208
Sponge Rubber Prods. Co., Howe St., Shelton, Conn. 06484
U. S. Rubber Co., mech. rubber goods div., 1230 Ave., of Americas, New York, N. Y. 10020

CHAIR REPAIR SERVICE

American Texteel Co., Bellefontaine, O. 43311
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208

CHAIR UPHOLSTERING FABRICS

American Texteel Co., Bellefontaine, O. 43311
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York, N. Y. 10010
Asher and Boretz, Inc., 900 Broadway, New York, N. Y. 10003
Athol Mfg. Co., 120 E. 41st St., New York, N. Y. 10017
Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass. 01840
Celanese Corp. of America, plastic div., 80 Madison Ave., New York, N. Y. 10016
Chicopee Sales Corp., 40 Worth St., New York, N. Y. 10013
Cotan Corp., 331 Oliver St., Newark, N. J. 07105
DuPont, E. I. deNemours and Co., 350 5th Ave., New York, N. Y. 10001
E. F. Timme & Son, Inc., 200 Madison Ave., New York, N. Y. 10016
Firestone Rubber and Latex Products Co., Firestone Foamex div., Fall River, Mass. 02722
Goodrich, B. F. Co., 500 S. Main St., Akron, O. 44311
Hoenigsberger, H. L., 149 N. Wacker Dr., Chicago, Ill. 60606
Manko Fabrics Co., 49 W. 38th St., New York, N. Y. 10018
Masland Duraleather Co., 3234-90 Amber St., Philadelphia, Pa. 19134
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208
Texileather Corp., 607 Madison Ave., Toledo, O. 43603
Tufford Seat Covers, Inc., 140 W "B" St., San Diego, Calif. 92101
U. S. Rubber Co., 1230 Ave. of Americas, New York, N. Y. 10020

CHANGEOVERS

Essannay Electric Mfg. Co., 1438 N. Clark St., Chicago, Ill. 60610
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles, Calif. 90001

COIN CHANGERS

National Rejectors, 5100 San Francisco Ave., St. Louis, Mo. 63115

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland, O. 44111
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
Kliegl Bros., 321 W. 50th St., New York, N. Y. 10019

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
Fish-Schurman Corp., 230 E. 45th St., New York, N. Y. 10017

CROWD CONTROL EQUIPMENT

Apex Bronze and Brass Works, Inc., 429 W. Broadway, New York, N. Y. 10012
Lawrence Metal Products, Inc., Lynbrook, N. Y. 11563
PEREY TURNSTILE CO., INC., 101 Park Ave., New York, N. Y. 10017
Reliance Art Metal Co., 601 W. McMicken Ave., Cincinnati, O. 45214

CURTAIN CONTROLS AND TRACK

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa. 18102
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse, N. Y. 13204
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York, N. Y. 10028
Vallen, Inc., 225 Bluff St., Akron, O. 44304
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles, Calif. 90001

DECORATORS

Bil-Art Studios, Inc., 548 W. 53rd St., New York, N. Y. 10019
Brodsky, David E. Assoc., 242 N. 13th St., Philadelphia, Pa. 19107
Dazians, Inc., 142 W. 44th St., New York, N. Y. 10036
F & Y Building Service, 329 E. Town St., Columbus, O. 43215
Frankel Assoc., 218 W. 47th St., New York, N. Y. 10019
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo. 64106
Griewe, Inc., 2426-32 Reading Rd., Cincinnati, O. 45202
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood, Calif. 90027
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y. 10019
Manko Fabrics, 49 W. 38th St., New York, N. Y. 10018
Marsh Wall Products, Inc., 5082 Main St., Dover, O. 44622
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb. 68102
H. R. Mitchell, Inc., Hartselle, Ala. 35640
Mosaic Tile Co., The, Zanesville, O. 43701
Northwest Scenic Studios, 607 Marshall St., N. E., Minneapolis, Minn. 55413
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York, N. Y. 10028
Paramount Decorating Co., Inc., 311 N. 13th St., Philadelphia, Pa. 19107
Premier Studios, 414 W. 45th St., New York, N. Y. 10019
Rambusch Decorating Co., 2 W. 45th St., New York, N. Y. 10019
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y. 10036
Riseman, William, Assoc., 162 Newbury St., Boston, Mass. 02116
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill. 60610
Weiss, I and Sons., Inc., 445 W. 45th St., New York, N. Y. 10019

DIMMER EQUIPMENT

(See SWITCHBOARD)

DISPLAY AD MATERIALS

Fepco Theatre Advertisers, Box 795, Omaha, Neb. 68101
NATIONAL SCREEN SERVICE, 1600 Broadway, New York, N. Y. 10019

DISPLAY FRAMES, BOXES

Bevelite, Inc., 4801 Pacific Blvd., Vernon, Calif. 90058
Champion Metal Moulding Corp., 234 E. 151st St., Bronx, N. Y. 10451
NATIONAL SCREEN SERVICE, 1600 Broadway, N. Y., N. Y. 10019
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montabello, Calif. 90640
Poblocki, Ben B. and Sons Co., 3238 W. Pierce St., Milwaukee, Wis. 53215
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O. 45214
Romar Vide Co., Chetek, Wis. 54728
Sioux Metal Products Co., P. O. Box 430, Bedford, O. 44014
Stanley Displays, Inc., 442 W. 42nd St., New York, N. Y. 10018
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif. 90015

DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind. 47424
Kawneer Co., 2510 Front St., Niles, Mich. 49120
Lawrence Metal Products, Inc., Lynbrook, N. Y. 11563
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago, Ill. 60618
Norton Laiser Co., Inc., 466 W. Superior St., Chicago, Ill. 60610
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O. 45214
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill. 60624
Stanley Works, 111 Elm St., New Britain, Conn. 06051
Universal Corp., 6710 Denton Dr., Dallas, Tex. 75209
Vonnegut Hardware Co., 402 W. Maryland St., Indianapolis, Ind. 46204
Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn. 06902

DRAPERY AND WALL COVERINGS

(See DECORATORS)

DRINKING FOUNTAINS

Ebco Mfg. Co., 401 W. Town St., Columbus, O. 43215
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton, O. 45401
Pure Filter Corp., of America, 440 Lafayette St., New York, N. Y. 10003
Sunroc Refrigeration Co., Glen Riddle, Pa. 19037
Voigt Co., 1649 N. Broad St., Philadelphia, Pa. 19102
Westinghouse Electric Corp., 983 Page Blvd., Springfield, Mass. 01104

EMERGENCY LIGHTING

Electric Storage Battery Co., 41 S. 15th St., Philadelphia, Pa. 19102
Fairbanks Morse and Co., 600 S. Michigan Ave., Chicago, Ill. 60605
Onan, D. W. Sons Co., 2515 University Ave., S.E., Minneapolis, Minn. 55414
Ready Power Co., 11233 Freud Ave., Detroit, Mich. 48214
Square D Co., 6060 Rivaud St., Detroit, Mich. 48211
U-C Lite Co., 290 E. Prairie St., Crystal Lake, Ill. 60014

ESCALATORS

The Peelle Co., 47 Stewart Ave., Brooklyn, N. Y. 11237

EXTERMINATOR SUPPLIES AND SERVICES

American Processing Co., 720 Euclid Ave., Cleveland, O. 44114
Brulin & Co., 2939 Columbia Ave., Indianapolis, Ind. 46205
Chemical Insecticide Corp., 57 13th St., Brooklyn, N. Y. 11215
Fuld Bros., 702 S. Wolfe St., Baltimore, Md. 21231
Sani-Toil Labs, 121 Main St., Joplin, Mo. 64801
West Disinfecting Co., 42-16 West Street, Long Island City, N. Y. 11101

FILM CASES AND CABINETS

All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill. 60506
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago, Ill. 60632
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80201
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Hawthorne Mfg. Co., 2930 37th Ave., S., Minneapolis, Minn. 55406
Neumade Products Corp., 250 W. 57th St., New York, N. Y. 10019

FIRE EXTINGUISHERS

American LaFrance-Foamlite Corp., 100 E. LaFrance St., Elmira, N. Y. 14904
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn. 06605
Buffalo Fire Appliance Corp., 290 Main St., Buffalo, N. Y. 14202
General Detroit Corp., 2270 E. Jefferson Ave., Detroit, Mich. 48207
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J. 07109
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia, Pa. 19125

FIRE HOSE

Buffalo Fire Appliance Corp., 290 Main St., Buffalo, N. Y. 14202
General Detroit Corp., 2770 E. Jefferson Ave., Detroit, Mich. 48207

FIREPROOFING

Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford, Conn. 06106

FIRE SHUTTERS

Best Devices Co., 10516 Western Ave., Cleveland, O. 44111
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn. 06062

FIREWORKS

Liberty Fireworks Co., P. O. Box 683, Danville, Ill. 61834

FLOORING MATERIALS

American Mat Corp., 2018 Adams St., Toledo, O. 43602
Armstrong Cork Co., 1240 State St., Lancaster, Pa. 17603
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J. 07032
Freemont Rubber Co., 115 McPherson Hwy., Fremont, O. 43420
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York, N. Y. 10019
Homasote Co., Fernwood Rd., Trenton, N. J. 08603
Hood Rubber Co., div., B. F. Goodrich Co., Watertown, Mass. 02172
Mosaic Tile Co., Zanesville, O. 43702
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington, D. C. 20005
Sloane-Blabon Corp., 295 5th Ave., New York, N. Y. 10016
Taylor Mfg. Co., 3056 W. Meinecke Ave., Milwaukee, Wis. 53206
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill. 60411

FLUORESCENT PAINT AND LIGHTING

Black Light Products Co., 47 E. Lake St., Chicago, Ill. 60601
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
General Electric Co., 1285 Boston Ave., Bridgeport, Conn. 06602
General Luminescent Corp., 638 S. Federal St., Chicago, Ill. 60605
Guth Bros., 2615 Washington Blvd., St. Louis, Mo. 63103
Strobite Co., 75 W. 45th St., New York, N. Y. 10036
Switzer Bros., 4732 St. Clair Ave., Cleveland, O. 44103

FRONTS

Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati, O. 45232
Kawneer Co., 2510 Front St., Niles, Mich. 49120
Reliance Art Metal Co., 601 McMicken, Cincinnati, O. 45214

FURNITURE

HEYWOOD-WAKEFIELD CO., Gardner, Mass. 01440

GLASS, STRUCTURAL

Libby-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo, O. 43603
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O. 43604
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh, Pa. 15222

HAND DRYERS

American Dryer Corp., 1324 Locust St., Philadelphia, Pa. 19107
Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill. 60614.

HAND RAILS

(See CROWD CONTROL EQUIPMENT)

HEARING AIDS

Dictograph Products Co., Inc., 580 5th Ave., New York, N. Y. 10019
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y. 10523
Telesonic Theatrephone Corp., Times Square Bldg., New York, N. Y. 10018
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill. 60653
Western Electric Co., 195 Broadway, New York, N. Y. 10007
Zenith Radio Corp., 6001 Dickens St., Chicago, Ill. 60639.

HEATING SYSTEMS

American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill. 61701
American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York, N. Y. 10018
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I. 02903
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn. 06902
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo. 63102
U. S. Radiator Co., 535 Griswold St., Detroit, Mich. 48226

INSULATION, ACOUSTICAL THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago, Ill. 60622
Alfol Insulation Co., Chrysler Bldg., New York, N. Y. 10017
Armstrong Cork Co., 1240 State St., Lancaster, Pa. 17603
Celotex Corp., 120 S. LaSalle St., Chicago, Ill. 60603
Certain-Teed Products Corp., Ardmore, Pa. 19003
Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati, O. 45232
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y. 10036
Homasote Co., Fernwood Ave., Trenton, N. J. 08603
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn. 55402
Johns-Manville Corp., 22 E. 40th St., New York, N. Y. 10016
Keasbey and Mattison Co., Ambler, Pa. 19002
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O. 44114
Kimberly-Clark Corp., Neenah, Wis. 54957
Marsh Wall Prods. Co., 4682 Main, Dover, O. 44622
National Gypsum Co., 325 Delaware St., Buffalo, N. Y. 14202
Owens-Corning Fiberglass Co., 2033 Nicholas Bldg., Toledo, O. 43601
PermaStone Co., 719 Hudson St., Columbus, O. 43211
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh, Pa. 15222
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J. 07104
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill. 60606
U. S. Plywood Corp., 55 W. 44th St., New York, N. Y. 10018
U. S. Rock Wool Co., 40 S. Main, Salt Lake City, Utah 84101
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago, Ill. 60603
Wood Conversion Co., 1st National Bldg., St. Paul, Minn. 55101

INTERCOMMUNICATION SYSTEMS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-in Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo. 64105
EPRAD, 1206 Cherry St., Toledo, O. 43608
Motiograph, Inc., Servus-Fone div. (Electronic Car Hop), 4922 W. Grand Ave., Chicago, Ill. 60638
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
R. W. Neill Co., 1811 Caroll Ave., Chicago, Ill. 60612
NORTH AMERICAN PHILIPS (Norelco), 100 E. 42nd St., New York, N. Y. 10017
Operadio Mfg. Co., St. Charles, Ill. 60174

JANITOR SUPPLIES

Afta Solvents Corp., 470 W. 128th St., New York, N. Y. 10027
Artloom Carpet Co., (Chemical Products div.), Allegheny and Howard, Philadelphia, Pa. 19133
Breuer Electric Mfg. Co., 5148 N. Ravenswood Ave., Chicago, Ill. 60640
Fuld Bros., 702 S. Wolfe St., Baltimore, Md. 21231
Fuller Brush Co., The, Main St., Hartford, Conn. 06103
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80201
Holcomb, J. I. Mfg. Co., 1601 Barth Ave., Indianapolis, Ind. 46203
Horn, A. C. Co., 43-36 Tenth St., Long Island City, N. Y. 11101
Hospital Specialty Co., The, 1991 E. 66th St., Clevelanl, O. 44103
Kinner Products Co., 13325 E. Broad St., Pataskala, O. 43062
Melro Enterprises, Cramer Rd., Poughkeepsie, N. Y. 12603
Morton Salt Co., 310 S. Michigan Ave., Chicago, Ill. 60604
Sanitex Co., 14182 Meyers Rd., Detroit, Mich. 48227
Straubel Paper Co., Green Bay, Wis. 54305
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago, Ill. 60612
West Disinfecting Co., 52-16 West St., Long Island City, N. Y. 11101

LADDERS

Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City, N. Y. 11101
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati, O. 45206
R. D. Werner Co., 295 5th Ave., New York, N. Y. 10016

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting Inc., 521 W. 43rd St., New York, N. Y. 10036

General Electric Co., lamp div., Nela Park, Cleveland, O. 44113
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
Radiant Lamp Corp., 300 Jeliff Ave., Newark, N. J. 07108
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J. 07111
Sioux Metal Products Co., P. O. Box 430, Bedford, O. 44014
Sylvania Electric Products, Inc., 500 5th Ave., New York, N. Y. 10018
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O. 44107

LENSES

American Optical Co., 19 Doat St., Buffalo, N. Y. 14211
Bausch and Lomb Optical Co., 635 St. Paul St., Rochester, N. Y. 14602
Bell & Howell Co., 7100 McCormick, Chicago, Ill. 60645
General Scientic Corp., 5151 W. 65th St., Chicago, Ill. 60638
Ilex Optical Co., 690 Portland St., Rochester, N. Y. 14605
KOLLMORGEN OPTICAL CORP., 347 King St., Northampton, Mass. 01062
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif. 90045
Projection Optics Co., Inc., 330 Lyell Ave., Rochester, N. Y. 14606
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago, Ill. 60608
United Artists Theatres, 233 W. 49th St., New York, N. Y. 10019 Dimension 150 lenses.
Wollensak Optical Mfg. Co., 856 Hudson Ave., Rochester, N. Y. 14621
Zenith Optical Co., Huntington, W. Va. 25701

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N., Chicago, Ill. 60618
Bleck, M., Mfg. Co., 300 N. 3rd St., Philadelphia, Pa. 19106
Brightlight Reflector Co., Fairfield Ave. and State St., Bridgeport, Conn. 06605
Capitol Stage Lighting Co., 527 W. 45th St., New York, N. Y. 10019
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
J. H. Channon Co., 1455 Hubbard, Chicago, Ill. 60622
Clancy, J. R. Inc., 1010 Belden Ave., Syracuse, N. Y. 13204
Curtis Lighting, Inc., 6135 W. 65th St., Chicago, Ill. 60638
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis. 53201
General Electric Co., lamp div., Nela Park, Cleveland, O. 44113
General Luminescent Corp., 638 S. Federal St., Chicago, Ill. 60605
GoldE Manufacturing Co., Heiland div., Denver, Colo. 80200
Grimes Manufacturing Co., Urbana, O. 43078
Guth Bros., 2615 Washington Blvd., St. Louis, Mo. 63103
Hub Electric Co., 2225 Grand Ave., Chicago, Ill. 60612
Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J. 07003
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
Major Equipment Co., 4603 Fullerton Ave., Chicago, Ill. 60639
Mitchell, Hubert, Industries, Inc., Hartsell, Ala. 35640
Revere Electric Manuafcturing Co., 6009 N. Broadway, Chicago, Ill. 60604
Reynolds Electric Co., 2650 W. Congress St., Chicago, Ill. 60612
Spare Electric Corp., 18222 Lanken, Cleveland, O. 44119
Sperti, Inc., Norwood Sta., Cincinnati, O. 45212
Summerour and Devine, Inc., 115 W. 17th St., Kansas City, Mo. 64108
Taito, Ltd., 39 E. 50th St., New York, N. Y. 10022
Tiffin Scientific Studios, Tiffin, O. 44883
Voigt Co., 1649 N. Broad St., Philadelphia, Pa. 19122
Westinghouse Electric Corp., lamp div., Bloomfield, N. J. 07003
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O. 44107
Winston, Charles J. and Co., Inc., 2 W. 47th St., New York, N. Y. 10036

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York, N. Y. 10013
Apex Brass and Bronze Works, Inc., 42 W. Broadway, New York, N. Y. 10012
Art in Metal Co., 511 Manhattan Ave., Brooklyn, N. Y. 11222
Compco Corp., 2257 W. St. Paul Ave., Chicago, Ill. 60647
Lawrence Metal Products, Inc., Lynbrook, N. Y. 11563
Lawson, F. H. Co., Evans and Whateley Sts., Cincinnati, O. 45204

MAGAZINES

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y. 10019
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80205
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Natural Vision Corp., 1710 N. LaBrea, Hollywood, Calif. 90046
Strobl Dodge, P. O. Box 24, Cincinnati, O. 45230
Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill. 60605
Wenzel Projector, 2505 S. State, Chicago, Ill. 60616

MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York, N. Y. 10013
American Mat Corp., 724 Park Ave., Wapakoneta, O. 45895
American Tile and Rubber Co., Perrine Ave., Trenton, N. J. 08638
Crest Assoc., 630 Ninth Ave., New York, N. Y. 10036
Durable Mat Co., 2926 16th St., S. W., Seattle, Wash. 98134
Fremont Rubber Co., 115 McPherson Hwy., Fremont, O. 43420
Goodyear Tire & Rubber Co., flooring div., 600 W. 58th St., New York, N. Y. 10019
Musson, R. C. Rubber Co., 10 S. College Ave., Akron, O. 44308
National Mat Co., 72 Kingsley St., Buffalo, N. Y. 14208
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York, N. Y. 10020

MIRRORS

Carvarts, Inc., 7025 Santa Monica Blvd., Hollywood, Calif. 90038
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh, Pa. 15219

MOTOR GENERATORS

Automatic Devices Co., 114 N. 8th St., Allentown, Pa. 18101
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Hertner Electric Co., 12690 Elmwood Ave., Cleveland, Ohio 44111
Imperial Electric Co., 84 Ira Ave., Akron, O. 44301
Motiograph Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
Robin J. E., Inc., 267 Rhode Island Ave., East Orange, N. J. 07018

ORNAMENTAL METAL WORK

Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis, Mo. 63118
Artcraft Ornamental Iron Co., 724 E. Hudson St., Columbus, O. 43211
Reliance Art Metal Co., 601 W. McMicken Ave., Cincinnati, O. 45214

PAINT

NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Pabco Products, Inc., 475 Brannan St., San Francisco, Calif. 94119
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis, Mo. 63110
Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo. 64108

PLUMBING FIXTURES

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York, N. Y. 10018
Bradley Washfountain Co., Box 309, Menomonee Falls, Wis. 53055
Kohler Co., Kohler, Wis. 53044
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York, N. Y. 10005
Sperzel Sanitary Seat Co., 123 14th Ave., S., Minneapolis, Minn. 55404
Standard Art, Marble and Tile Co., 117 "D" St., N. W., Washington, D. C. 20001

PRE-FAB FRONTS

(See FRONTS)

PREMIUM DISTRIBUTORS

Hecht Mfg. & Premium Co., 184 Merrick Rd., Merrick, New York 11566
Metro Premium, 334 W. 44th St., New York, N. Y. 10036
Price Theatre Premiums, 352 W. 44th St., New York, N. Y. 10036
Shure, N. and Co., 200 W. Adams St., Chicago, Ill. 60606
West Bend Aluminum Co., West Bend, Wis. 53095

PROJECTION LAMPS

ASHCRAFT C. S. MFG. CO., 3632 38th St., Long Island City, N. Y. 11101
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927
Cine Electronics, 225 E. 46th St., New York, N. Y. 10017
Hughes Electronics, 5271 W. Jefferson Blvd., Los Angeles, Calif. 90016
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
NORTH AMERICAN PHILIPS (Norelco), 100 E. 42nd St., New York, N. Y. 10017
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O. 43602
XETRON PRODUCTS div. Carbons, Inc., 10 Saddle Rd., Cedar Knolls, N. J. 07927

PROJECTOR INTERLOCKS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y. 10019
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
Natural Vision Corp., 1710 N. LaBrea, Hollywood, Calif. 90046

PROJECTOR PARTS

La Vezzi Machine Works, 4635 W. Lake St., Chicago, Ill. 60666

PROJECTORS, 35mm

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927—Cinemeccanica projectors.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
GENERAL PRECISION LABS, Pleasantville, N. Y. 10570
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42nd St., New York, N. Y. 10017
N. V. PHILIPS GLOEILAMPENFABRIEKEN, Cinema Equipment Dept., Eindhoven, Netherlands
Paromel Electronics Corp., 2048 W. North Ave., Chicago, Ill. 60647
Wenzel Projector Co., 2505-19 S. State St., Chicago, Ill. 60616

PROJECTORS, 70mm

CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927. Cinemeccanico projectors.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42nd St., New York, N. Y. 10017
N. V. PHILIPS GLOEILAMPENFABRIEKEN, Cinema Equipment Dept., Eindhoven, Netherlands

PROJECTORS, 16mm

Ampro Corp., 2835 N. Western Ave., Chicago, Ill. 60618
Bell and Howell Co., 7183 McCormick, Chicago, Ill. 60645
Camera Equipment Co., 315 W. 43rd St., New York, N. Y. 10036
EASTMAN KODAK CO., 343 State St., Rochester, N. Y. 14604
NORTH AMERICAN PHILIPS, Norelco Projectors, 100 E. 42nd St., New York, N. Y. 10017
DeVry Corp., 1111 Armitage Ave., Chicago, Ill. 60614
N. V. PHILIPS GLOEILAMPENFABRIEKEN, Cinema Equipment Dept., Eindhoven, Netherlands
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J. 08101
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia. 52801

RECTIFIERS

ASHCRAFT, C. S. MFG. CO., 3632 38th St., Long Island City, N. Y. 11101
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Carver Electric Co., 327 Carter St., Union City, Ind. 47390
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneva, Ill. 60134
Gordos Corp., (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J. 07003
KNEISLEY ELECTRIC CO., 2501 La Grange, Toledo, O. 43603
Mallory, P. R. and Co., Inc., 3029 E. Washington St., Indianapolis, Ind. 46206
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O. 43602

REEL-END ALARMS

American Theatre Supply Company, Inc., 2300 1st Ave., Seattle, Wash. 98101

REELS AND REWINDS

General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood, Calif. 90038
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80205
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Griswold Machine Works, Port Jefferson, N. Y. 11777
Neumade Products Co., 250 W. 57th St., New York, N. Y. 10019
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles, Calif. 90002
Wenzel Projector, 2505 S. State St., Chicago, Ill. 60616

REFLECTORS

Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y. 14605
HEYER-SHULTZ INC., Cedar Grove, N. J. 07009
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O. 43602

SAFES

Ballam, Thomas F. Co., 1206 7th Ave., N., St. Petersburg, Fla. 33705
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago Ill. 60632
Hawthorne Mfg. Co., 2930 37th Ave., S., Minneapolis, Minn. 55406
Mosler Safe Co., 320 5th Ave., New York, N. Y. 10001

SANITARY SUPPLIES AND EQUIPMENT

(See JANITOR SUPPLIES)

SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
HURLEY SCREEN CO., 26 Sarah Drive, Farmingdale, N. Y. 11735.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago, Ill. 60608
B. F. Shearer Co., 2318 Second Ave., Seattle, Wash. 98101
TECHNIKOTE CORP., 63 Seabring St., Brooklyn, N. Y. 11231
Trans-Lux Corp., 625 Madison Ave., New York, N. Y. 10022
WALKER-AMERICAN CORP., 2665 Delmar Blvd., St. Louis, Mo. 63106
Williams Screen Co., 1620 Summit Lake Blvd., Akron, O. 44314

SCREEN FRAMES

Artcraft Strauss Sign Co., 830 12th Ave., New York, N. Y. 10019
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis, Minn. 55402
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
Nick Mulone and Son, Cheswick, Pa. 15024
Selby Industries, 1350 Ghent Hills Rd., Akron, O. 44313
TECHNIKOTE CORP., 63 Seabring St., Brooklyn, N. Y. 11231
Unistrut Products Co., 1013 W. Washington Blvd., Chicago, Ill. 60607

SIGNS, ADMISSION

(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT

American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo. 64503
Ardley, 1010 Castle Hill Ave., Bronx, N. Y. 10473
Bahn, L. Co., 123 W. Canton St., Boston, Mass. 02118
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Beach Co., Coshocton, O. 43812
Bevelite, Inc., 4801 Pacific Blvd., Vernon, Calif. 90058
Century Lighting Inc., 521 W. 43rd St., New York, N. Y. 10036
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Federal Electric Co., 8700 S. State St., Chicago, Ill. 60619
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa. 15010
Kliegl Bros., 321 W. 50th St., New York, N. Y. 10019
Rem-Lite, Inc., 878 Broadway, New York, N. Y. 10003
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago, Ill. 60604
Sola Electric Co., 4613 W. 16th St., Cicero, Ill. 60650
South Bend Neon Sign Co., 215 Garst St., South Bend, Ind. 46618
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind. 47713
Voigt Co., 1649 N. Broad St., Philadelphia, Pa. 19122

SIGN LETTERS AND MARQUEES

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles, Calif. 90064
Artcraft Strauss Sign Co., 830 12th Ave., New York, N. Y. 10019
Associated T. & R. Co., 354 W. 44th St., New York, N. Y. 10036
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Bevelite, Inc., 4801 Pacific Blvd., Vernon, Calif. 90058
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee, Wisc. 53212
Falk Glass Products Co., 5 Union Square, W., New York. N. Y. 10003
Flexlume Sign Corp., 1464 Main St., Buffalo, N. Y. 14209
Poblocki Ben B. and Sons Co., 3238 W. Pierce St., Milwaukee, Wis. 53215
Sign Animation Corp., 229 W. 42nd St., New York, N. Y. 10036
Sioux Metal Products Co., P. O. Box 430, Bedford, O. 44014
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind. 47713
Triple-S Supply Co., 206 First St., San Francisco, Calif. 94105
WAGNER SIGN SERVICE, INC., 3100 Hirsch St., Melrose Park, Ill., 60160

SOUND EQUIPMENT

Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif. 92801
Ampex Electric Corp., 934 Charter St., Redwood City, Calif. 94063
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
EPRAD, 1206 Cherry St., Toledo, O. 43608
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago, Ill. 60638
Magnasyne Mfg. Co., 5517 Satsuma Ave., N. Hollywood, Calif. 91601
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Natural Sound Corp., 1710 N. LaBrea, Hollywood, Calif. 90046
NORTH AMERICAN PHILIPS CO. (NORELCO), 100 E. 42nd St., New York, N. Y. 10017
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J. 08101
Wenzel Projector Co., 2505-19 S. State St., Chicago, Ill. 60616

SOUND EQUIPMENT SERVICE

Altec Service Co., 222 Park Ave. South, New York, N. Y. 10003
RCA SERVICE CO., Technical Prods. Div., Camden, N. J. 08101

SPEAKERS AND HORNS

(See SOUND EQUIPMENT)

SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10019
Genarco, Inc., 97–04 Sutphin Blvd., Jamica, N. Y. 11435
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O. 43602

STAGE HARDWARE

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa. 18101
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse, N. Y. 13204
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
NOVELTY SCENIC STUDIO, INC., 432 E. 91st St., New York, N. Y. 10028
Vallen, Inc., 225 Bluff St., Akron, O. 44304
Weiss, I. and Sons, Inc., 445 W. 45th St., New York, N. Y. 10019

STAIR TREADS

American Mat Corp., 724 Park Ave., Wapakoneta, O. 45895
Fremont Rubber Co., 115 McPherson Hwy., Freemont, O. 43420
Perfo Mat and Rubber Co., 281 5th Ave., New York, N. Y. 10016
Safe Tread Co., 30 Vesey St., New York, N.Y. 10007
Sioux Metal Products Co., P. O. Box 430, Bedford, O. 44014

SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Pl., St. Louis, Mo. 63113
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis. 53201
Federal Pacific Electric Products Co., 50 Paris St., Newark, N. J. 07105
General Radio Co., 275 Massachusetts Ave., Cambridge, Mass. 02139
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago, Ill. 60638
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
Major Equipment Co., 4603 Fullerton Ave., Chicago, Ill. 60639
Mitchell, Hubert, Industries, Inc., Hartselle, Ala. 35640
Square D Co., 6060 Rivaud St., Detroit, Mich. 48211
Superior Electric Co., 83 Laurel St., Bristol, Conn. 06010
Time-O-Matic Co., Danville, Ill. 61832
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn. 06062
Ward Leonard Electric Co., 86 South St., Mt. Vernon, N. Y. 10550

TICKET MACHINES & BOXES

General Register Co., 271 Schilling, Cockeysville, Md. 21030
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80205
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O. 45214

THEATRE TELEVISION

Farnsworth Radio and Television Co., Standard Bldg., Fort Wayne, Ind. 46801
National General Corp., P. O. Box 54861 Terminal Annex, Los Angeles, Calif. 90054
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J. 08101
Theatre Network Television, 575 Madison Ave., New York, N. Y. 10022

TEMPERATURE CONTROLS

Barber-Colman Co., 1200 River St., Rockford, Ill. 61101
Johnson Service Co., 507 E. Michigan St., Milwaukee, Wis. 53202
Minneapolis-Honeywell Regulator Co., 2747–53 4th Ave., S., Minneapolis, Minn. 55408

TICKETS

Elliott Ticket Co., 409 Lafayette St., New York, N. Y. 10003
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa. 19107
International Ticket Co., 50 Grafton Ave., Newark, N. J. 07104
Kelier Ansell Ticket Co., 723 7th Ave., New York, N. Y. 10019
National Ticket Co., 201 Pearl St., Shamokin, Pa. 17872
Toledo Ticket Co., 116 Erie St., Tolelo, O. 43600

TILE, STRUCTURAL AND ORNAMENTAL

American Encaustic Tiling Co., Inc., P. O. Box 271 Lansdale, Pa. 19446
American Tile and Rubber Co., Perrine Ave., Trenton, N. J. 08638
Arketec Ceramic Corp., Brazil, Ind. 47834
Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati, O. 45215
Mosaic Tile Co., Zanesville, O. 43701
National Fireproofing Corp., 202 E. Ohio, St., Pittsburgh, Pa. 15212
National Tile Co., 1200 E. 26th St., Anderson, Ind. 46011
Standard Art, Marble and Tile Co., 117 "D" Street, N. W., Washington, D. C. 20001
Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill. 60411
U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, O. 44702

TOILETROOM ACCESSORIES

(See PLUMBING FIXTURES)

TRAILERS, SLIDES

Filmack Trailer Co., 1327 S. Wabash Ave., Chicago, Ill. 60605
NATIONAL SCREEN SERVICE CORP., 1600 Broadway, New York, N. Y. 10019

TURNSTILES

PEREY TURNSTILE CO., Inc., 101 Park Ave., New York, N. Y. 10017

UNIFORMS, SHIRTS, COLLARS

Angelica Uniform Co., 1427 Olive St., St. Louis, Mo. 63103
S. Appel and Co., Inc., 740 Broadway, New York, N. Y. 10003
Brooks Uniform Co., Inc., 3 W. 61st. St., New York, N. Y. 10023
GIBSON LEE, INC., (Successors to Reversible Collar Co.), 95 Binney St., Cambridge, Mass. 02142
Maier-Lavaty Co., 2141 Lincoln Ave., Chicago, Ill. 60614
Troy Novelties Co., 5 Union St., Troy, N. Y. 12180

VACUUM CLEANERS

Allen Billmyrae div., Lamson Corp., 425 Lamson St., Syracuse, N. Y. 13201
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago, Ill. 60640
Eureka Vacuum Cleaner Co., Bloomington, Ill. 61701
General Electric Co., Appliance and Mdse. Dept., Bridgeport, Conn. 06600
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago, Ill. 60606
Ideal Industries, Inc., Sycamore, Ill. 60178
Kent Co., Inc., 174 Canal St., Rome, N. Y. 13440
Pullman Vacuum Cleaner Co., 33 Allerton St., Boston, Mass. 02100
Multi-Clean Prods., 2277 Ford Pkwy., St. Paul, Minn. 55101
National Super Service Co., 1946 N. 13th St., Toledo, O. 43624
Scott and Fetzer Co., The, 11401 Locust Ave., Clevelanl, O. 44102
Spencer Turbine Co., 486 Newark Ave., Hartford, Conn. 06100
Westinghouse Electric Corp., 983 Page Blvd., Springfield, Mass. 01104
Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis. 53403

VENTILATING SYSTEMS

(See AIR CONDITIONING)

WORK LIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
Reliance Devices Co., 30 Irving Place, New York, N. Y. 10003

DRIVE-IN GUIDE

ADMISSION SYSTEMS

EPRAD COMPANY, 1206 Cherry St., Toledo, O. 43608
General Register Co., 271 Schilling, Cocksysville, Md. 21030
K-Hill Signal Co., Inc., 326 W. 3rd St., Uhrichsville, O. 44683
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Palmer Engineering and Development Co., 2459 N. Chico Ave., El Monte, Calif. 91733
Taller and Cooper, Inc., 75 Front St., Brooklyn, N. Y. 11201

ATTRACTION BOARD

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles, Calif. 90064
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Tiffin Art Metal Co., Tiffin, O. 44883
WAGNER SIGN SERVICE, INC., 3100 Hirsch St., Melrose Park, Ill. 60160

BEACON ATTRACTION LIGHTS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill. 60609
Tripp Mfg. Co., 133 N. Jefferson St., Chicago, Ill. 60606

CABLE AND SPEAKER CORDS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1707 Davenport St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
U. S. Steel Corp., Pittsburgh, Pa. 15219
Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles, Calif. 90001
Wheeler Ins. Wire Co., 1118 E. Aurora St., Waterbury, Conn. 06720
Whitney Blake Co., 1565 Dixwell Ave., New Haven, Conn. 06514

DRIVE-IN THEATRE SEATING

AMERICAN SEATING CO., 9th & Broadway, Grand Rapids, Mich. 49502
Griggs Equipment Co., 209 Beale St., Box 630, Belton, Texas 76513
HEYWOOD-WAKEFIELD CO., Gardner, Mass. 01440
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich. 49502
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208

FENCING

American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn. 06600
Anchor Post Fence Co., 6695 Eastern Ave., Baltimore, Md. 21224
Habitant Fence Co., Bay City, Mich. 48707

IN-CAR HEATERS

Arvin Industries, Columbus, Ind. 47201
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Thermolater Co., 1628 Victory Blvd., Glendale, Calif. 91201

IN-CAR SPEAKERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Minneapolis Speaker Co., 3806 Grand Ave., S., Minneapolis, Minn. 55409
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Projected Sound, Plainfield, Ind. 46168
United Speaker Co., 1263 3rd Ave., New Kensington, Pa. 15068

INSECTICIDE FOGGING APPARATUS

Todd Shipyards Corp., Product div., Halleck St., Brooklyn, N. Y. 11231

INSECT CONTROL SYSTEMS

Barrett Chemical Co., H & Luzerne Sts., Philadelphia, Pa. 19124
C. B. Doige Company, Westport, Conn. 06880
Hydraulic Mfg. Co., 1100 S. Alfred St., Alexandria, Va. 22314
Pic Corp., 481 Washington Ave., Newark, N. J. 07104
Swingfog, Inc., 415 Lexington Ave., New York, N. Y. 10017

LITTER EQUIPMENT

Litterlift, 202 N. Mahaffee, Olathe, Kan. 66061
Mideast Sales, P. O. Box 62, Lockland, O. 45215
Tarrant Manufacturing Co., 59 Lake St., Saratoga Springs, N. Y. 12866

PLAYGROUND EQUIPMENT, RIDES

American Playground Device Co., Nahma, Mich. 49864
Burke, J. E., Co., Fond Du Lac, Wis. 54936
Doepke Mfg. Co., Rossmoyne, O. 45236
Herschell, Allen, Co., N. Tonawanda, N. Y. 14120
Hills Playground Equip. Co., Grand Prairie, Tex. 75050
Game Time, Inc., Litchfield, Mich. 49252
Jamison Mfg. Co., 8800 S. Mettler, Los Angeles, Calif. 90003
King Amusement Co., Mt. Clemens, Mich. 48043
Miracle Equip. Co., Grinnell, Ia. 50112
Murdock Mfg. Co., 4056 Del Rey Ave., Venice, Calif. 90292
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Play Sculpture, 7 University Pl., New York, N. Y. 10003
Pressweld Inc., Sebring, O. 44672

POOLS AND EQUIPMENT

American Playground Device Co., Nahma, Mich. 49864
International Swimming Pool Corp., 290 Hall Ave., White Plains, N. Y. 10604

PORTHOLE BLOWERS

Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101

RAMP AND DIRECTIONAL SIGNS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill. 60619
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591

SCREEN COATINGS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis, Mo. 63110
TECHNIKOTE CORP., 63 Seabring St., Brooklyn, N. Y. 11231
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland, O. 44102

SCREEN TOWERS, SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CAREW CORP., York, Pa. 17405
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Rilco Laminated Products, Inc., 332 Minnesota St., St. Paul, Minn. 55101
Selby Industries, 1350 Ghent Hill Rd., Akron, O. 44313
Timber Structures, Inc., P. O. Box 3782, Portland, Ore. 97208
Tweedy Screen Corp., 5055 N. E. 6th St., Minneapolis, Minn. 55421

SPEAKER POST (DRIVE-IN)

Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Sonken-Galamba, Inc., Riverview at Second St., Kansas City, Kans. 66118

SPEAKER REPAIR

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas, City, Kans. 66101
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
Sound Crafters, 232 Crown Ave., Scranton, Pa. 18505
Western Electronic Co., 3311 Houston Ave., Houston, Tex. 77009

Theatre Supply Dealers of the United States

Comprehensive Listing of Names, Addresses, Personnel, Telephones, and the Areas Served

ALABAMA

THE QUEEN FEATURE SERVICE, INC., 2409 First Ave. N., Birmingham, 35203. Telephone: 205-251-8665, 205-328-5675. PERSONNEL—Manager: Miss Vivian Harwell. Salesmen: William H. McKenzie, R. L. Tyler. AREA SERVED—Alabama, Tennessee, Mississippi, Georgia, Northern Florida.

ARKANSAS

*ARKANSAS THEATRE SUPPLY, 1015 Division St., North Little Rock. Telephone: FR 2-2632—(Emergency Night) SK 3-2067. PERSONNEL—Owner: H. E. Wortsmith. Manager; Mrs. Jane Steinmetz. AREA SERVED—Arkansas, Tennessee, Mississippi, Missouri.

CALIFORNIA

JOHN P. FILBERT CO., INC., 2007 S. Vermont Ave., Los Angeles, Calif. 90007. Telephone 734-1195, Area Code 213. PERSONNEL—President: J. P. Filbert, Jr. General Manager & Sec.-Treasurer: Spero L. Kontos. Sales Manager: Edward P. Burke. Technical Supervisor: Wm. Larkin. Bookkeeper: Ida Marshall.

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Ave., Los Angeles 90007. Telephone: 731-4193. PERSONNEL—Manager: G. J. Hessick. Salesmen: Sam Aspaas, Cal Tyler, S. Lay, M. R. Brown, A. C. Schuyler. Service Man: J. Denney. Shipper: W. Decuir, Ass't. Shipper: W. Collins. AREA SERVED—Southern California, Arizona, Nevada.

Editor's Comment

The following listings are revised annually, guaranteeing users a high degree of accuracy. Though each supply dealer listed is contacted individually for confirmation of business name, address, etc., we cannot, in a yearly publication, guarantee 100 per cent accuracy.

Where supply dealers fail to confirm or revise the information carried in these FREE listings, we indicate that the previous name, address and telephone number are being carried by an asterisk (*) prior to the firm's business name. Readers and dealers finding any discrepancies are invited to notify the editor by writing THEATRE CATALOG DEPARTMENT, MOTION PICTURE EXHIBITOR MAGAZINE, 317 N. Broad St., Phila., Pa. 19107.

PEMBREX THEATRE SUPPLY CORPORATION, 1969 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 1-3111—(Emergency Night) PO 4-47147, TOpaz 2-3412. PERSONNEL—President and General Manager: Louis M. Wutke, Lou Salig, Mgr. AREA SERVED—Southern California, Arizona, and Nevada.

B. F. SHEARER COMPANY, 1964 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 3-1145—(Night) EXbrook 5-7577, AXminster 1-3576. PERSONNEL—Manager: Barclay W. Ardell. Salesmen: Ed Budd, Harold Smith. Engineer: Henry Grussing. AREA SERVED—Southern California, Arizona, Southern Nevada.

*GLENN E. KOROPP CO., 2731 Braynard Way, Sacramento 25, Calif. Telephone: IVanhoe 9-0941. PERSONNEL—Glenn E. Koropp, Virginia E. Koropp.

NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Ave., San Francisco 94102. Telephone: 621-4171. PERSONNEL—Manager: J. C. Dalk. Salesman: M. Y. McDowell. Shipper: Al Rinehart. AREA SERVED—Northern California, Nevada, Southern Oregon, Washington, Alaska.

SAMPSON ELECTRONICS, 1033 Irving St., San Francisco, 94122. Telephone: 731-7734. PERSONNEL—Owner-mgr.: Steve S. Sampson. AREA SERVED—Northern Calif., Oregon and Washington.

S.O.S. PHOTO-CINE-OPTICS, 10635 W. Burbank Blvd., North Hollywood, 91601. Telephone: 213-877-5326.

B. F. SHEARER COMPANY OF CALIFORNIA, 243 Golden Gate Ave., San Francisco 94102. Telephone: 415-861-1816. PERSONNEL—Manager: R. A. Brobeck. Salesman: Wesley Rosenthal. AREA SERVED—Northern California, Nevada, Southern Oregon, Hawaii.

WESTERN THEATRICAL EQUIPMENT COMPANY, 187 Golden Gate Ave., San Francisco 2. Telephone: UN 1-7571. PERSONNEL—General Manager: James R. Barry; Robert Bemis. AREA SERVED—California, Nevada, Hawaii.

COLORADO

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa St., Denver 80205. Telephones: 825-0201—(Emergency Night) SKyline 6-8573. PERSONNEL—Manager: J. R. Lutz. Salesmen: Morton Dyksterhuis, R. J. Miller, Jim Cowhick. Service Men: Aaron McDaniel. Shippers: Clarence Clausen, John Youngquist. AREA SERVED—Colorado, New Mexico, Wyoming, Western Nebraska, Eastern Montana, Black Hills of South Dakota, Utah, Idaho, and Nevada.

*SERVICE THEATRE SUPPLY COMPANY, 2054 Broadway, Denver 2. Telephone: 255-1597—(Emergency Night) 429-7156. PERSONNEL—President: Ted Knox. Secretary and Treasurer: Elsie Knox. AREA SERVED—Denver Film Territory.

WESTERN SERVICE & SUPPLY, INC., 2100 Stout Street, Denver 80205. Telephones: 534-7611—936-4360. PERSONNEL—President and General Manager: R. K. (Bob) Tankersley. Secretary-Treasurer: Susan Tankersley. Office Sales: Don Gallagher, T. C. Costin, Fred Anderson. Shipping: Don Brooks. SALT LAKE CITY BRANCH: 214 E. First South St. Telephones—328-6141—485-3810. PERSONNEL—C. H. Lyman, Manager. Jim Trammell, Office Sales. AREA SERVED—Colorado, Wyoming, Western Nebraska, Western South Dakota, Montana, New Mexico, Utah, Idaho, Eastern Nevada, Northern Arizona and Eastern Oregon.

CONNECTICUT

NATIONAL THEATRE SUPPLY COMPANY, 1890 Dixwell Ave., Hamden, Conn. PERSONNEL—Resident Salesman: Ralph J. Mauro. AREA SERVED—Connecticut.

DISTRICT OF COLUMBIA

*BEN LUST THEATRE SUPPLY COMPANY, 1005 New Jersey Ave., N.W., Washington 1. Telephone: NAtional 8-5376-7. Owner and Manager: Irwin Lust. AREA SERVED—District of Columbia, Maryland, West Virginia, Virginia.

R & S THEATRE SUPPLY COMPANY, 306 H St., N.W., Washington 1. Telephones: 783-8938—(Emergency Night) WOodley 6-8128. EMerson 3-5686. PERSONNEL—Samuel N. Wheeler, Ross S. Wheeler. AREA SERVED—Virginia, Maryland, Delaware, District of Columbia.

FLORIDA

*F. E. VAN HOESEN CO., INC., 1001 N. E. 82nd Terrace, Miami 38. AREA SERVED—Florida.

JOE HORNSTEIN, INC., 759 W. Flagler St., Miami. Telephones: FRanklin 4-7596—(Emergency Night)—MOhawk 7-7424. PERSONNEL—Manager: Hal Hornstein. Counter Man: E. Gilliam. Sales Engineer: M. E. Pickrell. AREA SERVED—Southern States, Caribbean.

GEORGIA

DIXIE THEATRE SERVICE & SUPPLY CO., INC., 1010 No. Slappey Blvd., Albany, Georgia. Telephones: 432-2846, (Emergency and Night) 432-1308. PERSONNEL—President and General Manager: J. O. McClung; Vice President and Chief Engineer: W. C. McClung; Vice President and Consulting Engineer: L. W. McClung, Sr.; Secretary and Treasurer: E. C. McClung; Maintenance Engineer: L. W. McClung, Jr. AREA SERVED—Georgia, Alabama, Florida, Tennessee, North Carolina.

CAPITAL CITY SUPPLY COMPANY, INC., 177 Harris St., N.W., Atlanta, 30303. Telephones: JA 1-1244—(Emergency Night) TR 2-4493. PERSONNEL—President: Donald G. Howell. Vice-President: Lewis Waits. AREA SERVED—Georgia, Tennessee, Alabama, part of Florida.

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton St., N.W., Atlanta 30303. Telephone: 524-8486. PERSONNEL—Manager: C. F. Davis, Jr. Salesmen: D. P. Merton, C. M. Wojcik. Service Man: C. Harris. AREA SERVED—Georgia, Florida, Alabama, Tennessee.

WIL-KIN THEATRE SUPPLY, INC., General Offices: 301 North Ave., N.E., Atlanta 8. Sales Branch: 229 S. Church St., Charlotte, N. C. Telephone: EDison 3-6101, 150 Walton St., N.W., Atlanta 3, Ga. Telephone: JAckson 2-4613. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Harry Wayne, Charlotte Branch Mgr. AREA SERVED—Alabama, Florida, Georgia, Tennessee.

*RHODES SOUND AND PROJECTION SERVICE, 218 E. 56th St., Savannah. Telephones: AD-3-8788—(if no answer) AD 3-1174. PERSONNEL—President: Irma F. Rhodes. Engineer and Manager: E. L. Rhodes. AREA SERVED—Georgia, Southeast South Carolina, Northern Florida.

HAWAII

CONSOLIDATED AMUSEMENT COMPANY, LTD., 1120 Bethel St., Honolulu 11. Telephone: 563571, Merchandise Department. PERSONNEL—T. A. McKee. AREA SERVED—Hawaii.

THEATRICAL EQUIPMENT AND SUPPLY COMPANY, LTD., 1055 Alakea St., Honolulu 13. Telephone: 576351. PERSONNEL—President: Ray Jackson. AREA SERVED—Hawaiian Islands and Pacific Ocean.

ILLINOIS

ABBOTT THEATRE EQUIPMENT COMPANY, INC., 1311 S. Wabash Ave., Chicago 5. Telephones: HArrison 7-7573-74-75-76. PERSONNEL—President: Harold Abbott. Vice Pres.: Eleanore Abbott. Treasurer: Harold Abbott, Jr. Secretary: Erwin J. Peterson. Office Secy: Elaine Korose. Sales Dept.: Patrick Coyle. AREA SERVED—Illinois, Indiana, Michigan, Wisconsin.

MOVIE SUPPLY COMPANY, INC., 5795 N. Elston Ave., Chicago. Mail orders: P.O. Box 72, Morton Grove, Ill. Telephone: 763-1771. AREA SERVED—Entire U. S.

LEE ARTOE CARBON CO., AN-LEE, INC., ELECTRO-CARBONS, 940 W. Belmont Ave., Chicago. Telephone: DI 8-3575. PERSONNEL—Lee Artoe, President. Larry Rassmuseen, Vice-President. Ann Croucher, Secretary.

NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Ave., Chicago 60605. Telephone: 922-8266. PERSONNEL—Manager: E. C. Novak. Salesman: P. Cozzi, Jr. AREA SERVED—Northern Illinois, Northern Indiana.

INDIANA

GER-BAR, INC., 442 N. Illinois St., Indianapolis 4. Telephone: MElrose 4-1727. PERSONNEL—B. Hopkins, M. Hopkins, S. Goddard, R. Greene, A. Martin.

NATIONAL THEATRE SUPPLY COMPANY, 408 N. Illinois St., Indianapolis 46204. Telephone: 643-4517. —(Emergency Night) OLfford 5-5825, WAlnut 6-6490. PERSONNEL—Manager: B. N. Peterson. Office Manager: N. Geraghty. Shipper: C. G. Lizius. AREA SERVED—Indiana, Kentucky.

*PROJECTION EQUIPMENT COMPANY, Union City. Telephone: 964-5181. PERSONNEL—Geo. Wenger, Joel Wenger.

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121–23 High St., Des Moines, 50309. Telephone: 243-6520. PERSONNEL—Owner and Manager: A. E. Thiele. Salesman: Dick Sutton. AREA SERVED—Iowa.

KANSAS

*SOUTHWEST THEATRE EQUIPMENT COMPANY, 118½ W. Douglas Ave., P. O. Box 2138, Wichita 1. Telephone: AM 2-2153. PERSONNEL—Owner and Manager: C. D. Peck. Projection Maintenance: J. O. Buckles. AREA SERVED—Kansas, Missouri, Oklahoma, Arkansas, Texas, New Mexico.

SHREVE THEATRE SUPPLY COMPANY, 541 Ann Ave., Kansas City. Telephone: FA 1-3981. President: G. W. Higginbotham. Manager: L. E. Higginbotham. Manager: Frank Keilhack. AREA SERVED—United States.

KENTUCKY

FALLS CITY THEATRE EQUIPMENT COMPANY, 427–29 S. 3rd St., Louisville 2. Telephones: 584-7559, 583-3186. PERSONNEL—President: W. E. Carrell, II. Sec.-Treas.: J. Raymond Mattingly. Salesmen: Charles B. Wells, Jr., Dallas Freeman. Counter Man: Harry Woodson. Service Engineer: Paul Lorenz. AREA SERVED—Kentucky, Southern Indiana, Southern Ohio, Northern Tennessee.

*HADDEN THEATRE SUPPLY COMPANY, 1909 Emerson Ave,. P. O. Box 4151, Louisville 4. Telephone: 452-2153. Zone, 40204. PERSONNEL—Owner: J. Stoner Hadden. Office Manager: Henry J. Uphaus. Service Department: Gene Mitchom. AREA SERVED—Kentucky, Southern Indiana, and Southern Ohio.

LOUISIANA

HODGES THEATRE SUPPLY CO., INC., 2927 Jackson Avenue, New Orleans 25. Telephones: 524-8356—(Emergency Night) 834-3716, 737-5168 & 282-1668. PERSONNEL—Mgr. Herb Loeffler. Office Mgr.: Mel Gadel. Salesman: Joe Bertucci. Sound Engineer: H. J. Ballam. AREA SERVED—Louisiana, Southern Mississippi, Southern Alabama, Northern Florida.

NATIONAL THEATRE SUPPLY COMPANY, 601 St. Charles St., New Orleans 70130. Telephone: 524-4891. PERSONNEL—Manager: T. W. Neely. Salesman: C. A. Achee, Jr. Shipper: P. Caruso, Jr. AREA SERVED—Louisiana, Alabama, Florida, Mississippi.

MARYLAND

J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore, 21218. Telephones: BElmont 5-2747-48—(Emergency Night) CLifton 4-0757. PERSONNEL—Manager: Henry C. Dusman. Service: Clay Langlotz. AREA SERVED—Maryland, Delaware, Dist. of Columbia, Virginia, Penna.

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore 21202. Telephones: 685-8266-67. PERSONNEL—Manager: G. F. Eitel. Service Man: L. P. Sieber. Salesman: E. L. Exler. Shipping Clerk: L. Gough. AREA SERVED—Maryland, District of Columbia, Virginia.

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont St., Boston 16. Telephones: LIberty 2-6797—(Emergency Night) OXford 8-6855, FAirview 3-3192. PERSONNEL—President: Frank M. Gray. Vice-President: Kenneth R. Douglass, Jr. Treasurer: Frank M. Gray. General Manager: Ernest J. Comi. Salesmen: Don Pickering, Ken Douglass, Jr., Charles Fish, Frank W. Grabau. AREA SERVED—Massachusetts, Connecticut, Rhode Island, Maine, Vermont, New Hampshire.

MASSACHUSETTS THEATRE EQUIPMENT COMPANY, 20 Piedmont St., Boston 16. Telephone: LIberty 2-9814, LIberty 2-0356. PERSONNEL—Owner: P. E. Comi. Manager: William J. Cliggot. Sales and Installation: P. E. Comi, Joseph Testa. (Emergency Night) Joseph Testa, TWinbrook 4-4944. P. E. Comi, OXford 6-7637. AREA SERVED—All New England States.

NATIONAL THEATRE SUPPLY COMPANY, 46 Church St., Boston 02116. Telephones: 542-2663—(Emergency Night) LOgan 7-7747. PERSONNEL—Manager: R. G. Haire. Salesman: R. J. Mauro. AREA SERVED—New England States, except Connecticut.

MICHIGAN

NATIONAL THEATRE SUPPLY COMPANY, 2312 Cass Ave., Detroit 48201. Telephones: 961-2447-8-9—(Emergency Night) MAyfair 6-5702, PArkway 2-8247. PERSONNEL—Manager: C. Williamson. Salesman: H. W. Russell, R. G. Reagan. Service Man: G. Studebaker. Shipping Clerk: D. K. Hall. AREA SERVED—Michigan.

RINGOLD THEATRE EQUIPMENT COMPANY, 952 Ottawa Ave., N.W., Grand Rapids 2. Telephones: GL 4-8852—(Emergency Night) CH 3-2413. PERSONNEL—Owner and Manager: H. J. Ringold. AREA SERVED—Michigan.

THEATRE EQUIPMENT COMPANY, 2211 Cass Ave., Detroit 1. Telephone: WOodward 1-1122. (Emergency Night) Howie Forbes, VErmont 7-1227. John Kenny, PA 2-8247. AREA SERVED—Indiana, Michigan and Ohio.

MINNESOTA

*NATIONAL EQUIPMENT COMPANY, 7 E. Michigan St., Duluth 2. Telephone: RA 2-4567. PERSONNEL—James B. Enochs. AREA SERVED—Northeastern Minnesota, Northern Wisconsin.

MINNEAPOLIS THEATRE SUPPLY, INC., 51 Glenwood Ave., Minneapolis 3. Telephones: FEderal 5-1166.—(Emergency Night) SUnset 4-7575, TUxedo 1-3494. PERSONNEL—Co-Owners: C. C. Creamer, R. C. Lahti, R. E. Lundquist, and Henry Miller. AREA SERVED—Minnesota, North and South Dakota, Northwest Wisconsin.

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Ave., Minneapolis 55403. Telephones: 332-8273. PERSONNEL—Manager, V. J. Barrett. Salesman: Marty Schendel. Servicemen: H. R. Peterson, A. Kuiper. AREA SERVED—Minnesota, North Dakota, Western Wisconsin, Eastern South Dakota.

MISSOURI

MISSOURI THEATRE SUPPLY COMPANY, 115 W. 18th St., Kansas City 8. Telephone: BAltimore 1-3070-1. HA 1-7849 (Emergency Night). President: G. W. Higginbotham. Vice-President: L. E. Higginbotham. Manager: Bill Allison. AREA SERVED—Kansas, Missouri, Iowa, Nebraska, Southern Ill.

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th St., Kansas City 64108. Telephones: 221-9858—(Emergency Night)—JAckson 3-8082. PERSONNEL—Manager: G. K. Slipper. Salesmen: W. R. Davis. Store Sales: W. L. Shoopman. AREA SERVED—Kansas, Western Missouri, Iowa, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 3222 Olive St., St. Louis 63103. Telephones: 531-6350-51. PERSONNEL—Manager: H. H. Hoff. Salesman: John Mattler. Shipper: C. Allen. AREA SERVED—Eastern Missouri, Southern Illinois, Western Kentucky.

NEBRASKA

BALLANTYNE INSTRUMENTS & ELECTRONICS, INC., 1712 Jackson St., Omaha 2. Telephones: 342-4444, 342-4445, 342-4446. PERSONNEL—Executive Vice-President: J. Robert Hoff. Vice President & Ass't Gen. Mgr.: Edward J. Nelson. AREA SERVED—Entire United States.

QUALITY THEATRE SUPPLY, 1515 Davenport St., Omaha 2. Telephone: 31-7253—(Emergency Night) 391-1519. PERSONNEL—Owners: Carl and Lynn White. Manager: Carl White. Secretary: Hazel White. Salesman: Wilbur Grenville. Counter Man: Carl White, Jr. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

NEVADA

*STAGE SOUND AND EQUIPMENT, INC., 322 Wall St., Las Vegas, Nevada. Telephone: DU 4-2644.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis. Telephone: 763-6615. PERSONNEL—Manager: C. F. Hardwick. AREA SERVED—Eastern New Mexico, Panhandle of Texas.

NEW YORK

*ALBANY THEATRE SUPPLY COMPANY, 443 N. Pearl St., Albany 4. Telephones: 465-8894 and 465-8895—(Emergency Night) 462-4309. PERSONNEL—Owners: John Bylancik, Jack McGrath. Salesmen: Ed McGaffery, John Bylancik, Jack McGrath, Jr., Manager: Jack McGrath. Counter: K. L. Vooris. AREA SERVED—New York State, Vermont, Massachusetts.

AMITY INTERNATIONAL DISTRIBUTORS, INC., 19 Suffolk Street, Freeport, New York 11520. Telephone: 516 FR8-6860. PERSONNEL—President: Adolf R. Schwartz. AREA SERVED—Worldwide, except U.S. and Canada.

AUBURN THEATRE EQUIPMENT COMPANY, 11 North Street, Auburn. Telephone: 315 AL 2-5141. PERSONNEL—Owner: Selio DePasquale. Sales Manager: Charles J. Vanderloo. Office Manager: N. Strecker. Treasurer: Kathryn De Pasquale.

NATIONAL THEATRE SUPPLY COMPANY, 500 Pearl St., Buffalo 14202. Telephones: 854-1736—(Emergency Night) TR 6-2881, NL 2-2508, TR 5-8558, TR 6-4473. PERSONNEL—Manager: G. R. George. Office Manager: Bertha Kreinik. AREA SERVED—Western New York State.

CAPITOL MOTION PICTURE SUPPLY CORP., 630 Ninth Ave., New York 36. Telephone: PLaza 7-4510. PERSONNEL—Ben Perse, Harry Perse. Sales Engineer: Peter Braut. Counter Men: Sam Ochs, Peter Braut. AREA SERVED—Southern New York State, Pennsylvania, New Jersey, Ohio.

*CINEMATOGRAPH INTERNATIONAL, INC. (Export Division of Joe Hornstein, Inc.), 341 W. 44th St., New York 36. Telephone: CIrcle 6-6285—(Emergency Night) ESplanade 6-5698, SCarsdale 3-1623. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesman: Julian Norwick. Service Engineers: H. Schwartz, Joe Kelly. AREA SERVED—Entire World.

CROWN MOTION PICTURE SUPPLIES CORPORATION, 354 W. 44th St., New York 36. PERSONNEL—Owner and President: Julius H. Katz. Salesman: Wallace J. Katz. AREA SERVED—New York, Northern New Jersey, Connecticut.

*JOE HORNSTEIN, INC., 341 West 44th St., New York 36. Telephones: CIrcle 6-6285-86-87-88-89—(Emergency Night) SCarsdale 3-1623, ESplanade 6-5698, EN 2-0739. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesmen: J. Norwick, C. Scott. Service Engineers: D. Corbett, H. Schwartz. AREA SERVED—Eastern States.

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th St., New York 10036. Telephone: 245-6900. PERSONNEL—Manager: A. F. Baldwin. Sales Manager: Bernard J. Kleid. Salesmen: H. E. Pear, S. Rindner, Allen G. Smith, P. P. Garst. Shipping Clerk: Frank Shields. AREA SERVED—Greater New York City, Southern New York, Northern New Jersey.

S.O.S. PHOTO-CINE-OPTICS, INC., 387 Park Ave., So., New York 10016. Telephone: MU-9-9150. PERSONNEL—President: Reginald Armour. Vice-President & Treasurer: Newell P. Crawford. Vice-President Sales: Dom J. Capano. Vice-President Engineering: Wm. H. Allen. Mgr. Sales Promotion: Irving Pivovar.

STAR CINEMA SUPPLY CO., 621 W. 55th St., New York 19. Circle 6-3678. PERSONNEL—President: S. Tanney.

NORTH CAROLINA

*CHARLOTTE THEATRE SUPPLY, 227 S. Church St., Charlotte 1. Telephones: 333-9651—(Emergency Night) FR 5-6578. PERSONNEL—Manager: Frank M. Strange. Sales Representative: J. C. Tipton.

DIXIE THEATRE SUPPLY COMPANY, 213 West Third St., Charlotte 1. Telephones: EDison 2-4343—(Emergency Night) EDison 3-3381. PERSONNEL—Owner: J. B. Erskine. AREA SERVED—North and South Carolina.

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church St., Charlotte 28202. Telephones: 332-7753-54—(Emergency Night) EM 6-0020, FR 7-1087, JA 3-6470. PERSONNEL—Manager: R. D. Turnbull. Salesman: Panny Cobb. Shipper: W. Kerns. AREA SERVED—North and South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 1624 W. Independence Blvd., Box 8528, Charlotte. Telephone: 375-6008-09. PERSONNEL—Owner: Phil Wicker. Manager: Dean Phillips. Office Manager: John Buckwell. Salesman: Sunny Bennett. Billing Clerk: Frank Cloyd. Shipping and Receiving: Lee Rattliff. AREA SERVED—North and South Carolina.

THEATRE EQUIPMENT COMPANY, 1220 E. Seventh St., Charlotte. Telephones: 5-8481-2-3. PERSONNEL—Manager: R. C. Saunders. Sound Engineer: Lewis Saunders.

*WIL-KIN THEATRE SUPPLY CO., 229 South Church St., Charlotte 2. Telephone: EDison 3-6101. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Branch Manager: Harry H. Wayne. AREA SERVED—North Carolina, South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 215 E. Washington St., Greensboro, North Carolina. Telephones: 27-26165-27-26166—(Emergency Night) CY 9-1574, BR 3-1641. PERSONNEL—Owner: Phil Wicker. Manager: Lawson Rankin. Salesman: Jim Barham. Shipping & Receiving: John Whitesell. AREA SERVED—North and South Carolina, Southern Virginia.

OHIO

JONES PROJECTOR COMPANY, 2727 6th Street, Cuyahoga Falls. Telephone: 9282480. PERSONNEL—President: Harry P. Jones. AREA SERVED—Northern Ohio, and Western Pennsylvania.

NATIONAL THEATRE SUPPLY COMPANY, 1638 Central Parkway, Cincinnati 45210. Telephone: 621-6580. PERSONNEL—Manager: T. M. Fisher. Salesmen: Clifton Burton, Jr., E. N. Howe. AREA SERVED—Southern Ohio, Eastern Kentucky, Southern West Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 44114. Telephones: 771-4613—(Emergency Night) WH 4-2257, CE 1-4885. PERSONNEL—Manager: M. H. Mutchler. Shipper: W. Van Dyke. AREA SERVED—Northern Ohio.

OHIO THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 14. Telephones: PRospect 1-6545-46—(Emergency Night) LA 4-1557. PERSONNEL—Arnold Weiss, Nick Lubich. AREA SERVED—Cleveland Exchange Territory.

TOLEDO THEATRE SUPPLY COMPANY, 3916 Secor Road, Toledo 43613. Telephones: 479-7795—(Emergency Night) 882-2328. PERSONNEL—General Manager: Brad H. Brockway. AREA SERVED—Cleveland Territory, Southeastern Michigan, Northeastern Indiana.

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Sheridan Ave., Oklahoma City 73102. Telephones: 232-0203—(Emergency Night) VI 2-2466. PERSONNEL—Manager: Howard Nelson. Salesman: M. J. Konemann. AREA SERVED—Oklahoma and Panhandle of Texas.

OKLAHOMA THEATRE SUPPLY COMPANY, 628 W. Sheridan Ave., Oklahoma City 2. Telephones: CE 6-8691—(Emergency Night) JA 8-6813. PERSONNEL—Owners: J. Eldon Peek and Maxine Peek. AREA SERVED—Oklahoma, Panhandle of Texas, West Arkansas.

OREGON

*S. F. BURNS & COMPANY, INC., 915 N. W. 19th St., Portland. Telephone: CApitol 2-6437. PERSONNEL—Manager: La Vere Bell. AREA SERVED—Oregon, Washington, Idaho, Montana, Alaska.

B. F. SHEARER COMPANY, 1947 N. W. Kearney St., Portland 9. Telephones: CApitol 8-7543—(Emergency Night) ME 9-3840. PERSONNEL—Branch Manager: B. F. Shearer, Jr. AREA SERVED—Oregon, Southern Idaho, Southern Washington.

PENNSYLVANIA

BLUMBERG BROTHERS, INC., 1305-07 Vine St., Philadelphia 7. Telephones: LOmbard 3-7240-41—(Emergency Night) 4-5368. PERSONNEL—President: Irving Goldberg. Vice President: Leon Miller. Treasurer: Harry Blumberg. Secretary: Ben Blumberg. Service Men: Joe Haggerty (Night—GReenwood 3-9207), Leon Miller (Night—MO 4-8414), Irv Goldberg (Night—MOhawk 4-5478). AREA SERVED—Pennsylvania, Delaware, New Jersey.

NATIONAL THEATRE SUPPLY COMPANY, 1310 Vine St., Philadelphia 19107. Telephones: 567-6156-7—(Emergency Night) GReenwood 3-7678. PERSONNEL—Manager: William J. Hutchins. Salesmen: Mickey Lewis, Bud Miller. Shop Mechanic: Ed Humphry. AREA SERVED—Eastern Pennsylvania, Delaware, Southern New Jersey.

SUPERIOR THEATRE EQUIPMENT COMPANY, 311 N. 13th St., Philadelphia 7. Telephone: LOcust 3-1420. PERSONNEL—President: Jack H. Greenberg. AREA SERVED—Eastern Pennsylvania, Southern New Jersey, Delaware.

ATLAS THEATRE SUPPLY COMPANY, 1519 Forbes Ave., Pittsburgh 19. Telephones: GRant 1-4281—(Emergency Night) PE. 1-6330. PERSONNEL—President and Manager: Gordon O. Gibson. Salesman: James M. Gibson. AREA SERVED—Pittsburgh Film Territory.

NATIONAL THEATRE SUPPLY COMPANY, 84 Van Braam St., Pittsburgh 15219. Telephone: 471-4630. PERSONNEL—Manager: T. F. McCleary. Salesman: H. P. Wright. Office Manager: Thelma Perry. Machinist: C. Rogal. AREA SERVED—Western Pennsylvania, Northern West Virginia.

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster St., Providence. Telephone: 421-6460. PERSONNEL—Manager: H. F. Slater.

TENNESSEE

NATIONAL THEATRE SUPPLY COMPANY, 412-414 S. Second St., Memphis 38103. Telephones: 525-6616-17-18—(Emergency Night) FAirfax 7-3975, GLendale 2-9731, BRoadway 6-3066. FAirfax 7-2389. PERSONNEL—Vice President: R. L. Bostick. Branch Manager. C. C. Bach. Salesman: C. E. Matthews. Service Engineers and Salesmen: Billy Rouse, G. C. Hale. Shipper: Jerry Duckett. AREA SERVED—Western Tennessee, Arkansas, Northern Mississippi, Southeastern Missouri.

TRI-STATE THEATRE SUPPLY COMPANY, 320 S. Second St., Memphis 3. Telephones: JA 5-8249—(Emergency Night) GL 2-5269. PERSONNEL—Owner: R. F. Blank. AREA SERVED—Arkansas, Northern Mississippi, Western Tennessee.

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 S. Hampton Road, Dallas 8. Telephones: Whitehall 6-2235, 6-2232 (24 Hour Service). PERSONNEL—Owner: J. H. Hardin. Manager: Joe Joseph. Salesman: Joe Joseph. AREA SERVED—Texas, New Mexico, Oklahoma, Louisiana, Arkansas, Colorado, Arizona.

*HERBER THEATRE EQUIPMENT COMPANY, 408 S. Harwood St., Dallas 1. Telephone: RI 7-6568. PERSONNEL—Owner: E. P. Herber. Salesman: Ed Euler. Shop Foreman: J. M. Wilson. AREA SERVED—Texas, Louisiana, Oklahoma, New Mexico, and part of Mexico.

MODERN SALES & SERVICE, INC., 2200 Young Street, Dallas 1. Telephone: RI 7-3191. PERSONNEL—President: J. H. Elder. Vice-President: Charles McKinney. Sound Service Department Manager: J. C. Skinner. AREA SERVED—Texas.

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood St., Dallas 75201. Telephones: 748-2135-6.—(Emergency Night) FR 6-4584, TA 6-1785, FE 7-7272, TA 3-1192. PERSONNEL—Manager: E. H. Cernosek. Salesmen: H. A. Moore, L. T. Stevens, Jr. Counter Clerk: V. P. Lysek. AREA SERVED—Texas.

EL PASO THEATRE EQUIPMENT AND SERVICE COMPANY, 2804 Catnip Drive (P. O. Box 940) Zip Code 79946, El Paso. Telephone: Area Code: 915-598-0884. (Day and Night). PERSONNEL—Owner: M. Joe Birdwell. Secretary: Rosalind Birdwell. AREA SERVED—West Texas, New Mexico, Arizona, Republic of Mexico.

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1702 Rusk Avenue, Houston 3. Telephone: CA 2-9461. PERSONNEL—President: Al Mortensen. Store Manager: Tom S. Vincent. AREA SERVED—Texas.

INDEPENDENT THEATRE SUPPLY, 2750 E. Houston, San Antonio 2. Telephone: Capitol 6-3508 (Day or Night). PERSONNEL—Owner and Manager: R. A. Barron. Secretary: Mrs. R. A. Barron. Bookkeeper: Mary E. Quezada. AREA SERVED—Texas.

UTAH

*INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 264 E. First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: P. S. Guss. Salesman: L. Gerger.

*WESTERN SOUND AND EQUIPMENT COMPANY, 264 East First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: Louis Gerber. Salesman: Ted Konold.

VIRGINIA

NORFOLK THEATRE SUPPLY COMPANY, 3506 Newport Ave., Norfolk, 23508. Telephone: 625-3813. PERSONNEL—Owner: Morris Ornoff. Store Manager: Robert L. Rainey.

PERDUE MOTION PICTURES, 2315 Williamson Road, N.E., Roanoke, Va. Telephones: 366-0295—Emergency 343-9940. Roscoe E. Perdue.

WASHINGTON

AMERICAN GENERAL SUPPLY COMPANY, INC., 2300 First Ave., Seattle. Telephones: MA 4-4572, LA-3-6662. PERSONNEL—President: R. E. W. Fairleigh. Treasurer: C. M. Querix. Sales Manager: Richard Fairleigh. AREA SERVED—All 50 States.

S. F. BURNS & COMPANY, INC. 2319 2nd Ave., Seattle 1. Telephones: MAin 4-2515—(Emergency Night)—ATwater 3-1007, LAkeview 2-7823. PERSONNEL—Manager: S. F. Burns. Salesman: Lee W. Scott. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

*B. F. SHEARER COMPANY, 2318 Second Ave., Seattle 1. Telephones: MAin 3-8247—(Emergency Night) EMerson 4-2233, ME 3-1023. PERSONNEL—Executive Vice-President and Manager: T. L. Shearer. Asst. Mgr.: Marvin A. Rhodes. AREA SERVED—Montana, Washington, Panhandle of Idaho, Alaska.

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 Lee St., Charleston 21. Telephones: 344-4413—(Emergency Night) 727-0490. PERSONNEL—Owner and Manager: J. W. McBurney. AREA SERVED—Southern W. Va.; Ohio border, Kentucky, and Virginia.

LOVETT & COMPANY, Box 1127, Clarksburg. Offices: U.S. 19, Weston. Telephone: 269-3170—(Emergency Night—Clarksburg 622-2276). PERSONNEL—Owner: D. E. Lovett. Manager: Virginia Howell. Sales Rep.: Gray Barker. Clerk: D. L. McCulty. AREA SERVED—West Virginia, Virginia, Maryland, Pennsylvania.

MOORE THEATRE EQUIPMENT CO., 210 Bream St., Charleston, W. Va., 25323. Telephone: 342-6006. PERSONNEL—Owner: Harold Moore. AREA SERVED—West Virginia, Kentucky, Eastern Ohio.

*THEATRE SERVICE & SUPPLY CO., Box 1389 or 1019 10th St., Huntington. Telephone: 522-4043. PERSONNEL—S. T. Gallimore, Manager. Secretary: Mrs. S. T. Gallimore. Service: Roy Sheets, S. T. Gallimore.

WISCONSIN

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. Eighth St., Milwaukee 53233. Telephones: BRoadway 1-7333—(Emergency Night) HIlltop 5-7479. PERSONNEL—Manager: A. J. Larsen. AREA SERVED—Milwaukee Exchange Territory, Upper Michigan.

*THE RAY SMITH COMPANY, 710 W. State St., Milwaukee 3. Telephones: BRoadway 1-2100—(Emergency Night) BRoadway 1-2101. PERSONNEL—Owner: Ray A. Smith. Service Man: Alex Zsebe. AREA SERVED—Wisconsin, Northern Michigan.

Supply Dealers of the Dominion of Canada

Comprehensive Listing of Names, Addresses, Personnel, Telephones, and the Areas Served

ALBERTA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 10154—82nd Ave., Edmonton, Alberta, Canada. Telephone: 433-0227. PERSONNEL—Sales Service Representative: L. G. Kiefer. AREA SERVED—Provinces of Alberta.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 731 10th Ave., S.W., Calgary. Telephone: AMherst 2-5012. PERSONNEL—Branch Manager: J. J. Zagol.

SHARP'S THEATRE SUPPLIES, LTD., 104—4th St., S.W., Calgary. Telephones: AM 2-4076, AM 2-7266—(Emergency Night) CH 3-0757, AV 9-7578. PERSONNEL—Manager: W. G. Sharp. Service Engineer: A. E. Sick. Salesman: D. N. Rhodes. AREA SERVED—Alberta, Saskatchewan, Eastern British Columbia.

M. L. ADAMSON, 9921—113th St., Edmonton.

J. M. RICE & CO., LTD., 10029 Jasper Ave., Edmonton. Telephones: GA 2-8502—(Emergency Night) 433-4041. PERSONNEL—District Manager: Charles Carphin. General Manager: Mrs. Charles Carphin. AREA SERVED—Alberta, Western Saskatchewan, Northwest Territories, Eastern British Columbia.

BRITISH COLUMBIA

DOMINION THEATRE EQUIPMENT CO., LTD., 970 Davie St., Vancouver 1, B. C. Telephone: MU 5-6634—(Emergency Night) RE 8-3211. PERSONNEL—President: V. D. K. Fairleigh. Sales: R. E. Fairleigh. AREA SERVED—Western Canada, Yukon Territory.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 2182 West 12th Ave,. Vancouver. Telephone: RE 6-5506. PERSONNEL—District Manager: Ray Townsend. Sales: Harold Underdahl. AREA SERVED—British Columbia and Yukon.

LA SALE RECREATIONS, LTD., (Theatre and Stadium Chairs, Carpet & Linoleum Div.), 945 Granville St., Vancouver. Telephones: MU 5-5034, MU 5-5428—(Emergency Night) RE 3-3929. PERSONNEL—President and Managing Director: S. A. Lechtzier. Vice-President: M. R. Lechtzier. AREA SERVED—Entire Dominion of Canada.

THEATRE EQUIPMENT SUPPLY CO., 956 Richards St., Vancouver 2, B.C. Telephones: 681-6926—(Emergency Night) AMherst 6-5118. PERSONNEL—Owner: H. I. Howard. Counter Man: E. R. Petch. AREA SERVED—British Columbia, Alberta, Yukon.

MANITOBA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 435 Berry St., Winnipeg 12. Telephone: 888-7543. PERSONNEL—District Manager: R. W. Mann. Sales: W. M. Tulloch. Service: M. Demytrie. AREA SERVED—Provinces of Manitoba, Saskatchewan, Alberta, and Ontario Lakehead.

J. M. RICE & CO., LTD., 430 Kensington St., Winnipeg 21. Telephones: TU 8-7987—(Emergency Night) VE 2-2492. PERSONNEL—President: J. M. Rice. General Manager: J. L. Rice. Sound Engineer: H. E. Kinnear. Salesmen: W. Leckie, N. Wolk. AREA SERVED—Manitoba, Saskatchewan, Western Ontario.

NOVA SCOTIA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., P.O. Box 124, Dartmouth, N.S. Telephone: 466-2268. PERSONNEL—Communication Sales, H. W. Jacques. Theatre Sales & Service, W. Orr. AREA SERVED—Maritimes. District Office, St. John, N.B.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 93 Prince William St., St. John, N.B. Telephone: 693-2819. PERSONNEL—District Manager: Cecil L. Johnston. AREA SERVED—Maritime Provinces.

ONTARIO

GENERAL SOUND & THEATRE EQUIPMENT, LTD. (Head Office) 7 Banigan Drive, Toronto 17. Telephone: 425-1026. PERSONNEL—President: Lloyd C. Pearson. Vice-President: Andrew G. Rouse. Secretary: Angus MacCunn. Treasurer: Ralph B. M. Shaw. Merchandise Manager: Walter Raps. Supervisor Theatre Sound & Projection: W. K. Reason. Ontario District Manager: W. Walterhouse. Sales and Service Inspector: Eric A. Grant, London, Ont., Norman Smith, Hamilton, and Andrew Bridger, Timmins. AREA SERVED—Ontario except Ottawa Valley and Lakehead.

THE ROBERT SIMPSON COMPANY, LTD., Contract Division, 45 Richmond Street West, Toronto 1, Ontario. (Head Office) PERSONNEL—General Manager all branches; L. E. Wicklum. Assistant general manager: R. A. Savage. Western branch manager: R. H. Dickson. BRANCHES AND OFFICES—E. W. Bryant, Toronto; E. S. Scarff, London; H. K. Ellis, Sudbury; W. Shorrock, Montreal; S. S. Murphy, Halifax; R. H. Dickson, Vancouver; J. M. Illingworth, Calgary; R. A. Harris, Edmonton; R. W. Boechler, Regina; H. Krahn, Saskatoon; J. C. G. Hood, Winnipeg.

STRAND ELECTRIC, LTD,. 261 Davenport Road, Toronto 5. Telephone: 925-5108.

OTTAWA

GENERAL SOUND & THEATRE, LTD,. 10 Bristol Ave., Ottawa 1. Telephones: 234-3571; 235-9327. PERSONNEL—Service and Sales: J. H. Hewson, P. Moore.

QUEBEC

GENERAL SOUND & THEATRE EQUIPMENT LTD., 160 Bates Road, Montreal 26, P. Q. Telephone REgent 9-6381. PERSONNEL—Quebec District Manager: J. J. Kilcullen. Sales: Y. Plamondon, R. Guimond, G. Latorre, A. Lalumiere. Technicians: P. Gaillard, R. Hindian, L. Hudon, R. Simard, G. Cote, G. Poirie. Quebec Office, 3226 Milleret St., Quebec 10. Telephone: 653-7333. Branch Manager: C. Goudreault. AREA SERVED—Provinces of Quebec and Ottawa Valley.

RCA VICTOR COMPANY, LTD., 1001 Lenior Street, Montreal 30. Telephone: WEllington 3-7551. PERSONNEL—President: J. D. Houlding. Vice-President, Consumer Products: G. L. Mansour. Vice-President, Technical Products: J. Sutherland. AREA SERVED—Branch offices in Halifax, Quebec, Montreal (Royalmount), Ottawa, Toronto, Winnipeg, Calgary, Edmonton, Vancouver. Distributors: A. A. Murphy & Son, Saskatoon, Sask., W. Ouellet et Fils, Rimuski, Quebec.

Supply Dealers of the Rest of the World

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ADEN

A. BESSE AND COMPANY (ADEN), LTD., Aden. Products Sold: Philips Projection and Sound Equipment.

AFGHANISTAN

NETHERLANDS AFGHANISTAN FOUNDATION, Shar-i-Now, Kabul. Products Sold: Philips Projection and Sound Equipment.

ALGERIA

S. A. PHILIPS NORD-AFRICAINE, Immeuble Mauretania, Carrefour de l'Agha, Algiers. Products Sold: Philips Projection and Sound Equipment.

ARGENTINA

PHILIPS ARGENTINA, S. A., Cordoba 1351, Poso 8, Buenos Aires. Products Sold: Philips Projection and Sound Equipment.

*RCA VICTOR ARGENTINA, P.O. Box 4400, Bme. Mitre 1961, Buenos Aires. Products Sold: Theatre and Sound Equipment, Sound Recording Equipment, Theatre Television.

*SOCIEDAD ARGENTINA DE IMPORTACION E.M. ETCHEGOIN, Maipu 639-641, Buenos Aires. Products Sold: Gaumont-Kalee line.

AUSTRALIA

NATIONAL THEATRE SUPPLY of Australasia Pty., Ltd., 103 Hoddle St., Richmond, Victoria. Telephones: 413108, 413109. Products Sold: Cinemeccanica, Gaumont, Kalee & Rayeophone. AREA SERVED—Victoria.

CONSOLIDATED THEATRES PTY., LTD., W.A.T.C. Building, 1 Howard St., Perth, Western Australia. Telephones: 23-2221—23-2222. PERSONNEL—Managing Director: R. A. Yelland. Secretary: I. E. Furby. Products Sold: Theatre Seats, Equipment.

PHILIPS ELECTRICAL INDUSTRIES PTY., LTD., Head Office: 69-73 Clarence St., Sydney. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Australia.

*RAYMAC SUPPLIES PTY., LTD., 6 Kookaburra Road, Hornsby. P.O. Box 82, Hornsby. Telephone: JU 3653 Sydney, New South Wales. PERSONNEL—Managing Director: R. E. McIntosh. Products Sold: Raymac Theatre and Sound Equipment, sole Australian agent for Lorraine Carbons. AREA SERVED—Australia, Pacific Isles, Malaya, Ceylon.

*RCA OF AUSTRALIA PTY., LTD., 221 Elizabeth St., Sydney, New South Wales. Products Sold: Theatre and Sound Equipment, 16 mm Projectors, Magnetic Tape.

STRAND ELECTRICAL AUSTRALIA, PTY., LTD., 212 Graham St., Port Melbourne, Victoria. Telephones: 64-1267, 64-3365. Products Sold: Lighting equipment & dimmer control systems. AREA SERVED—Australia.

AUSTRIA

"LUDWIG PANI" 23, Kandlgasse, Vienna VII. Telephone: No. 93-24-63/65. Telegrams: Panprojektoren. Products Sold: Strand Co. Lighting Equipment and Dimmer Control Systems, own manufacture High efficiency stage projectors (up to 20 kW) and lower voltage reflectors.

PHILIPS, G.M.B.H., Schwarzenbergplatz 2, Vienna 1. Products Sold: Philips Projection and Sound Equipment.

*E. SCHRACK ELEKTRIZITATS A. G., Pottendorferstrasse 25-27, Vienna XII/87. Products Sold: RCA Cinema Equipment, 35mm, 16mm. AREA SERVED—Austria.

SIEMANS UND HALSKE, Neubaugasse 1, Vienna, Austria. Products Sold: Philips Projection Equipment.

BELGIUM

ADB-ETS ADRIEN DE BACKER S.A., 275 Chausée De Louvain, Zaventem. Telephone: 59.70.11. Products Sold: Stage and television studio lighting equipment.

BROCKLISS, S.A., 211 Rue Royale, Brussels. Products Sold: National Theatre Supply Company line. AREA SERVED—Belgium, Luxembourg.

FIBROCIT, 26 Rue Masui, Brussels. Telephone 15.71.05—16.50.81. Products Sold: Theatre Seats.

LITTON, FRANCE, INC., (Westrex Div.) Place des Martyrs, 16, Brussels 1. Products sold: Westrex Co., Cinemeccanica and Gaumont-Kalee lines, Altec, Century, Ashcraft. AREA SERVED—Belgium & Luxemburg.

PHILIPS, S.A., 37-39 Rue d'Anderlecht, Brussels. Products Sold: Philips Projection and Sound Equipment.

*SOCIETE ANONYME INTERNATIONALE DE TELEGRAPHIE SAN FIL, 25 Boulevard du Regent, Brussels. Product Sold: RCA Cinema Equipment, 16mm and 35mm. AREA SERVED—Belgium, Republic of the Congo, Ruande-Urundi.

SOCIETE BELGE INDUSTRIELLE, S.A., 14 Square Marie-Louise, Brussels. Products Sold: RCA Theatre and Sound Equipment.

BERMUDA

BERMUDA ELECTRIC LIGHT COMPANY, LTD., Reid St., Hamilton. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems, Capitol Stagelighting Company Equipment, Superior Electric Lux Trol Equipment.

BERMUDA GENERAL THEATRES, LTD., Hurstholme, Hamilton. Products Sold: National Theatre Supply Company Line.

BOLIVIA

*'INCATUR' S.A., Casilla Correo, 460, La Paz, Products Sold: Strand Company—Lighting Equipment and Dimmer Control Systems.

PHILIPS SUDAMERICAN, S.A., Cajon Postal 2964 La Paz, Bolivia. Products Sold: Philips Projection and Sound Equipment.

S. A. C. I., Suers. de Simon F. Bedoya, Casilla 346, La Paz. Products Sold: RCA Theatre and Sound Equipment.

BRAZIL

*CINE-TELEVISCO, S.A., Rua Dr. Flores 197, Porto Alegre. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

IMPORTACAO E COMERCIO DE MATERIALS Cinematograficos Simplex Ltda., Rua de Triunfo 120 Sao Paulo, Brazil National Theatre Supply Company Line.

INDUSTRIA NACIONAL DE LUBRIFICANTES, 'INAL' S/A. Rua Barao De Paranapiacaba 40, 9° Andar, Sao Paulo. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

COMPANHIA BLACK (Main Office), Rua Conselheiro Nebias 263-2°, P.O. Box 4045. Telephones: 34-8771, 32-0196. Telegrams: "Goumont." Products Sold: Sole Agent, Rank Precision Industries, Ltd.

*INDUSTRIA DE PRECISAO E COMERCIO, S/A, Import-Export, Rua Conselheiro Nebias 263, 2 Andar, Sao Paulo. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

*S. A. PHILIPS DO BRAZIL, Caixa Postal 8681, Sao Paulo. Products Sold: Philips Projection and Sound Equipment.

BRITISH EAST AFRICA

TWENTSCHE OVERSEAS TRADING COMPANY, LTD., Nairobi, Tanga, Mombasa, Kampala, Dar-es-Salaam, Zanzibar. Products Sold: Philips Projection and Sound Equipment.

Editor's Comment

Though the following list is carefully revised each year, we cannot guarantee 100 per cent correctness. A high degree of accuracy, however, is insured by a variety of checks on each individual listing. Each supply dealer listed is contacted by letter prior to publication of THEATRE CATALOG and requested to verify his company name, address, telephone number, etc.

Letters returned as undeliverable indicate the dealer is no longer in business at the address on record and these dealers are deleted from the list. In addition, we contact the large supply dealers and equipment manufacturers, such as National Theatre Supply Co., Philips Norelco, General Sound, the Rank Organisation, and others, for up to the minute data on their branch offices and dealers throughout the world.

Finally, if a dealer moves or goes out of business who has been carried on our list, the copy of THEATRE CATALOG sent to supply dealers each year is returned to our offices and, if efforts to contact the dealer prove fruitless, we remove him from our records. Our readers can, therefore, be reasonably assured that the supply dealers listed herein are actively trading. Listings on which no information has been received since the last THEATRE CATALOG are indicated by an asterisk and, in most cases, we eventually receive confirmation from the dealers.

Both dealers and theatremen finding any discrepancies in these pages are encouraged to inform the THEATRE CATALOG DEPARTMENT, MOTION PICTURE EXHIBITOR MAGAZINE.—The Editor.

BRITISH GUIANA

BOOKERS STORES LTD., Bookers Garage, (Radio Department), 13-15 Water Street, Georgetown (Demerara). Products Sold: Philips Projection and Sound Equipment.

*CHAS. W. NASCIMENTO, 308 Murray St., Georgetown. Products Sold: Complete Sound & Projection Supplies & Service.

WIETING AND RICHTER, LTD., 40 Mundy Street, Georgetown (Demerara). Products Sold: Gaumont-Kalee line. Personnel Engineer: Chas. W. Nascimento.

BRITISH HONDURAS

MACMILLAN BROTHERS, Belize. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Colony of British Honduras.

BURMA

U KYAW NYUNT, Technical Representative, 299/301, 40th St., (Top Floor). Cable: TECHREP, RANGOON. P.O. Box 537. Telephone: 17148. Products Sold: Philips Projection & Studio Equipment.

*CINE SUPPLY COMPANY, 264 Barr St., Rangoon. Telephone: South 546. PERSONNEL—Managing Partner: Vijay Kumar. Products Sold: RCA Theatre and Sound Equipment, Ross Projectors, Premier accessories. COUNTRY SERVED—Union of Burma.

CEYLON

CEYLON SERVICE AND SUPPLIES COMPANY, LTD., P.O. Box 89, Colombo. Products Sold: RCA Cinema Equipment 16mm, RCA Sound & Broadcasting Equipment.

CEYLON THEATRES, LTD., 8 Sir Chittampalan A Gardiner Mawatte, Colombo 2. PERSONNEL—Managing Director: S. Sellamuttu. Telephone: 3243-44. Products sold: Gaumont-Kalee, Bell and Howell, Kershaws.

UNITED ELECTRICALS LTD., P.O. Box 681, Yahala Building, Staples St., Colombo. Telephone: 5496. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

*WESTREX COMPANY, INDIA, Iceland Buildings, Galle Road, Colombo 3. Products Sold: Westrex Co. line. AREA SERVED—Ceylon.

CHILE

*CORPORACION DE RADIO DE CHILE, S.A., Casilla 1407, Santiago. Products Sold: RCA Theatre and Sound Equipment.

MR. JORGE MAX VILA, Casilla 9820, Santiago. Products Sold: National Theatre Supply Company line. AREA SERVED—Chile.

PHILIPS CHILENA, S.A., Casilla 2687, Santiago. Products Sold: Philips Projection and Sound Equipment.

CHINA (FORMOSA)

*WESTREX CO., ASIA, International House, Section 3, Hsin Yee Road, Taipei, Products Sold: Westrex Co. line. AREA SERVED—Formosa.

COLOMBIA

CINE COLOMBIA, S.A., Medellin, Colombia. Telephone: 451880. Products Sold: Projection & Sound Equipment. Screen and chair manufacturing.

CINETELCO, LTD., Calle 23, No. 5-23, Piso 3, Bogota: Telephone: 421-127—426-202. Products Sold: Westrex Co. Line. AREA SERVED—Colombia.

*J. GLOTMANN, S.A., Carrea 13 #24-15, Bogota. PERSONNEL—President: Jack Glotmann. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS COLOMBIANA, S.A., Apartado, Aereo 4282, Bogota. Products Sold: Philips Projection and Sound Equipment.

*WIGHTMAN & COMPANY, LTDA., Apartado Aereo 808, Mendellin. Telephone: 115-50. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

CONGO, DEMOCRATIC REPUBLIC OF

PHILIPS CONGO, S.C.R.L., B.P. 1798, Leopoldville. Products Sold: Philips Projection and Sound Equipment.

PHILIPS, S.A., B.P. 2546. Elizabethville, Katanga. Products Sold: Philips Projection and Sound Equipment.

COSTA RICA

IMPORTADORA FILMICA COMERCIAL, LTDA., Apartado Correo 939, San Jose. PERSONNEL—Owner and Managing Director: Carlos Fc. Jinesta. Owner and Manager: Charles G. Bertsch. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Costa Rica.

PHILIPS DE COSTA RICA, LTD., P. O. Box 4325, San Jose. Products Sold: Philips Projection and Sound Equipment.

DOMINGO VARGAS, A., P. O. Box 3675, San Jose. Products Sold: Projection and Sound Equipment. AREA SERVED—Costa Rica.

CYPRUS

D. OUZOUNIAN, M. SOULTANIAN AND COMPANY, LTD., P. O. Box 775, Nicosia. Products Sold: Philips Projection and Sound Equipment.

*A. Y. TILBIAN & SONS (Fotokine, Ltd.), P.O. Box 266, Nicosia. Products Sold: Gaumont-Kalee line.

DENMARK

BANG & OLUFSON, A.S., Alhambravej 5, Copenhagen V. Telephone: Hilda 1991. Products Sold: Philips Projection Equipment.

PHILIPS A.S., Prays Blvd. 80, Copenhagen S. Products Sold: Philips Projection and Sound Equipment.

DOMINICAN REPUBLIC

*CLAUDIO FERNANDEZ, Aparttado 826, Ciudad Trujillo. Products Sold: RCA Theatre and Sound Equipment.

MESSRS. R. ESTEVA Y CIA C. por A., Calle el Conde 59, Apartado 663, Ciudad Trujillo. Products Sold: Philips Projection and Sound Equipment.

JOAQUIN GINEBRA, Apartado 902, Santo Domingo. Products Sold: National Theatre Supply Company line. AREA SERVED—Dominican Republic.

ECUADOR

ELECTRONICA, S.A., Apartado 3509, Guayaquil. PERSONNEL—Owner and Director: Luigi Rota. Manager: Carlos Rota. AREA SERVED—Coast Zone of Ecuador.

PHILIPS ECUADOR, S. A., Casilla 2376, Quito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDAD RADIOTECNICA ECUATORIANA, Apartado 414, Juito. PERSONNEL—Owner and Director. Lugi Rota. AREA SERVED—Ecuador.

ETHIOPIA

PHILIPS (ETHIOPIA), S.A., P. O. Box 659, Addis Ababa. Telephone: 2771. Products Sold: Philips Projection and Sound Equipment.

FINLAND

*PARVIS FILMI, P.O. Box 279, Helsinki. Products Sold: Gaumont-Kalee line.

OY PHILIPS AB, Box 255, Helsinki. Products Sold: Philips Projection and Sound Equipment.

FRANCE

(See Separate Entry for ALGERIA)

BROCKLISS SIMPLEX, S.A., 295 Cours de la Somme, Bordeaux. Products Sold: National Theatre Supply Company line.

*WESTREX COMPANY, FRANCE-BELGIUM, 3 Cours Joseph Thiedry, Marseille. Products Sold: Westrex Co. line. AREA SERVED—Southern France.

COMPANIE FRANCAISE DE L'AFRIQUE OCCIDENTALE, 7 Place d'lena, Paris 16. PERSONNEL—NIGERIAN MANAGER: Leon Morelon. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

S.N. BROCKLISS SIMPLEX, 120 Champs Elysees, Paris 8. Paris Head Office. PERSONNEL—General Manager: Albert Gillet. Branches: Bordeaux, Marseilles, Lille, France; Brussels, Belgium. Agents: Algiers, Algeria; Casablanca, Morocco; Bienne, Switzerland. Products Sold: National Theatre Supply Company line. AREA SERVED—France, French Colonies, Switzerland, Belgium.

PHILIPS ELECTRO-ACOUSTIQUE, S. A., 162, Rue St. Charles Paris 15. Products Sold: Philips Projection and Sound Equipment.

STE. DES THEATRES CINEMATOGRAPHIQUES PATHE, S.A., 6 Rue Francoeur, Paris 18. PERSONNEL—General Mgr. J. Ottoz. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Algiers, France, Belgium, and the U.S.

*WESTREX COMPANY, FRANCE-BELGIUM, Head Office of AREA: 120 Avenue des Champs Elysees, Paris. Products Sold: Westrex Co. line. AREA SERVED—France, North Africa.

GERMANY

DEUTSCHE PHILIPS Gm.b.H., Mönckebergstrasse 7 (24a) Hamburg 1. Products Sold: Philips Projection and Sound Equipment.

*GEORGE HEINECKE, Tengstrasse 15, Munich 13. Products Sold: RCA Cinema Equipment, 16mm.

GHANA

SOCIETE COMMERCIALE DE L'OUEST-AFRICAIN, Accra. Products Sold: Philips Projection and Sound Equipment.

GREAT BRITAIN

North (Incl. Northern Ireland)

A. BUCKLEY, 110 Finkle Lane, Gildersome, Morley Leeds, Yorkshire. Telephones: Batley 2431, Morley 2902. Products Sold: Zippa and Branson Changeovers; exporter of new and used theatre equipment.

AUTOMATICKET, LTD., 58 Howard St., Belfast. Telephone Belfast 33400. Products Sold: Tickets, Ticket Issuing and Recording Machines.

RANK ORGANISATION—AUDIO VISUAL DIVISION, N. Ireland Regional Office, 26 Howard St., Belfast. Telephone 27065. PERSONNEL—Regional Manager: G. Hunter. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—Northern Ireland.

*RCA GREAT BRITAIN, LTD., 58 Howard St., Belfast. Telephone: 24762. PERSONNEL—Northern Ireland and Republic of Ireland Manager: N. J. Railton. Products Sold: RCA Theatre and Sound Equipment.

AUTOMATICKET, LTD., 62 Robertson St., C.2., Glasgow. Telephone: Central 0464/5. Products Sold: Ticket Issuing & Recording Machines.

J. FRANK BROCKLISS, LTD., 181 Howard St., Glasgow, C. I. PERSONNEL—Branch Manager: E. Dobbing. Products Sold: Philips Projection and Sound Equipment.

RANK ORGANIZATION—AUDIO VISUAL DIVISION, 121 West Regent Street, Glasgow. C.2. Telephone No. Central 1841 and 1842. Regional Manager: J. L. Paterson. Representatives: J. Ferguson, W. Yeomans, D. Cattigan. Products Sold: Cinema/Theatre Sound Equipment and Furnishings. AREA SERVED—Scotland, Cumberland, Durham, Northumberland, Westmorland.

PATHE EQUIPMENT LTD., 68, Bath Street, Glasgow. Telephone: DOuglas 6214. Products Sold: Philips and Theatre Equipment and Supplies. Manager: T. A. Ross Projection Equipment, Dawsons Seating, General Burrowes.

*STAGE FURNISHINGS, LTD., 346 Sauchiehall St., Glasgow C. 2. Telephone: Douglas 6431. Products Sold: Strand Electric and Engineering Company line.

AUTOMATICKET, LTD., 14 Fraser St., Liverpool, 3. Telephone: North 3053/4. Products Sold: Ticket Issuing and Recording Machines.

AUTOMATICKET, LTD., Norham House, 12 New Bridge Street, Newcastle-on-Tyne. Telephone: Newcastle 21482/3. Products Sold: Tickets, Ticket Issuing and Recording Machines.

RANK ORGANISATION, AUDIO VISUAL DIVISION, 60 Blenheim Street, Newcastle-on-Tyne. Telephone: Newcastle 23088. PERSONNEL—Manager: W. Yeomans. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—Northumberland, Durham, Cumberland, North Yorkshire.

RCA GREAT BRITAIN, LTD., 36 Clayton St. W., Newcastle 23039. PERSONNEL—Manager: W. Yeomans.—District Manager: R. T. Wheatley. Products Sold: Theatre and Sound Equipment.

Midlands

AUTOMATICKET, LTD., St. Martin's House, Bull Ring, Birmingham. Telephone: Midland 3784/7368. Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, LTD., 54 George Road, Edgbaston, Birmingham 15. Telephone: EDG 4960. PERSONNEL—Branch Manager: A. B. Boulton. Products Sold: Philips Projection and Sound Equipment.

RANK ORGANISATION, AUDIO VISUAL DIVISION, Midlands Regional Offices, 45 Newhall St., Birmingham. Telephone: Central 5927. PERSONNEL—Regional Manager: A. I. Melsom. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—The Midlands.

*RCA GREAT BRITAIN, LTD., 164 Stratford Road, Shirley, Birmingham. Telephone: Shirley Birmingham 1819. PERSONNEL—District Manager: S. J. C. Taylor. Products Sold: Theatre and Sound Equipment.

AUTOMATICKET, LTD., 21 Brittania House, Wellington St., Leeds 1. Telephone: Leeds 21515/6. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*J. FRANK BROCKLISS, LTD., 67 Britannia House. Wellington St., Leeds. Telephone: Leeds 24509. PERSONNEL—Branch Manager: W. D. Raphael. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Yorkshire, Lincolnshire, Nottinghamshire, Derbyshire.

RANK ORGANISATION, AUDIO VISUAL DIVISION 17, Wellington Street, Leeds 1. PERSONNEL—Manager: David A. Staneforth. Products Sold: Sound and Educational Equipment and Furnishings. AREAS SERVED—Yorkshire, Lincolnshire, Nottinghamshire and Derbyshire.

PATHE EQUIPMENT, LTD., 2 Britannia House, Leeds. Telephone: Leeds 30325. Products Sold: Philips and Ross Projection Equipment, Dawsons Seating, General Theatre Equipment and Supplies. Manager: D. H. White.

FRED V. STEELE, LTD., (Incorporating Provincial Cinematograph Trading Company), 7 Stainburn Drive, Leeds 17. Telephone: Leeds 68-2852. PERSONNEL—A. R. Steele. Products Sold: Projection, Sound, and General Theatre Equipment, AREA SERVED—Yorkshire, Lancashire, Nottinghamshire.

*ASSOCIATED ELECTRICAL INDUSTRIES, Electronic Apuaratur Division (Sound Equipment Group), 4, Whitworth St., Manchester 1. Telephone: Central 9977. PERSONNEL—North West Area Mgr.: H. L. Johnston, Esq. Products Sold: BTH Projectors and Sound Reproducers. Mazda Xenon Lamps and Lamphouses, 16mm Projectors, Overhead Projectors, Public Address Systems, Stage Amplification Equipment, Hi Fi and Stereo Reproducers, General Theatre Supplies.

AUTOMATICKET, LTD., 21 Spring Gardens, Manchester. Telephone: Blackfriars 0162/4505. Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, LTD., 3, The Parsonage, Manchester. PERSONNEL—Branch Manager: W. D. Raphael. Products Sold: Projection and Sound Equipment and Philips Closed Circuit TV Equipment.

RANK ORGANISATION, AUDIO VISUAL DIVISION, Central Region Offices, 4 St. Mary's Parsonage, Manchester. 3. Telephone: Blackfriar 1428. PERSONNEL—Regional Manager: Harry Mould. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—Part of Lancashire; part of Cheshire.

RCA GREAT BRITAIN, LTD., 274 Deansgate, Manchester. Telephone: Blackfriars 7092. PERSONNEL—District Managers: F. R. Phillips. Products Sold: Theatre and Sound Equipment.

AUTOMATICKET, LTD., 147 Lower Parliament St. Nottingham. Telephone: Nottingham 5 1519. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*W. J. FURSE & COMPANY, LTD., Traffic Street, Nottingham. Products Sold: Stage Lighting, Curtains, Curtain Tracks, Color Changing Dimming Equipment.

STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., Constable Street, Manchester 18. Telephone: East 4141. Products Sold: Complete Theatre Equipment, including Stage Lighting, Curtains, and Screens. AREA SERVED—Manchester, North of England.

South (Incl. London and Wales)

*ANDREW SMITH HARKNESS, LTD., Station Road, Boreham Wood, Herts. Telephone: Elstree 3611. Products Sold: Perlux Screens, Matt White and Silver. AREA SERVED—Entire World.

AUTOMATICKET, LTD., 7 High Street, Cardiff, Wales.

AUTOMATICKET, LTD., Cumberland House, The Promenade, Clifton, Bristol 8, Bristol. Telephone: Bristol 39385/6. Products Sold: Tickets, Ticket Issuing and Recording Machines and Sales Registers.

RANK ORGANISATION, AUDIO VISUAL DIVISION, West Regional Office, 67 Queen Street, Cardiff, Wales. Telephone: 2061/2. PERSONNEL—Branch Manager: R. H. Evans. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—South Wales and West of England.

PATHE EQUIPMENT, LTD., 9 Museum Place Cardiff. Telephone: Cardiff 21865. Products Sold: Ross Projection Equipment, Dawsons' seating, General Theatre Equipment and Furnishings. Philips Projection Equip., and closed circuit TV.

RCA GREAT BRITAIN, LTD., 46 Charles St., Cardiff. Telephone: Cardiff 30194. PERSONNEL—District Manager: J. H. Welch. Products Sold: Theatre and Sound Equipment, and RCA Language Laboratory.

WALTURDAW LTD., 22 High St., Kingston-on-Thames, Surrey. Telephone: Kingston 6858, 0394. PERSONNEL—Directors: H. E. Driscoll, H. R. Taylor. Products Sold: Projectors, Sound Equipment, Dimmers, Dimmer Boards, Resistances. Sole agents for Zeiss Ikon AG Projection Equipment for the United Kingdom.

AUTOMATICKET, LTD., Head Office: 197 Wardour Street, London W.1. Telephone: Gerrard 3482. PERSONNEL—General Manager: S. D. Roper. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*J. FRANK BROCKLIS, LTD., 167/167 Wardour St., London, W.1. PERSONNEL—Owner: J. Frank Brockliss. Director and Manager: F. E. Durban. Products Sold: Philips Projection Sound Equipment. AREA SERVED—All of Europe.

CINESALES, LTD., 49 Frith Street, London, W.1. Telephone: Gerrard 5457. PERSONNEL—J. Sturgeon, E. Sturgeon. Products Sold: Arc Lamps, Inductors, Film Splicers, other Theatre Equipment and Accessories.

*GENERAL BUILDING AND THEATRE EQUIPMENT, LTD., Stoll Offices, London Coliseum, London, W.C.2. Telephone: Temple Bar 1500. PERSONNEL—General Manager: Richard Tilbury. Products Sold: Complete Theatre Equipment and Supplies.

H. LAZARUS & SON, LTD., 2 Luke Street, London, E.C. 2. Telephone: Shoreditch 8727. Cable: Malleable London E.C. 2. Products Sold: Theatre Seats, Carpets, Floor Coverings, Draperies, Stage Equipment. AREA SERVED—United Kingdom & Commonwealth, etc.

PHILIPS ELECTRICAL IND., LTD., Century House, Shaftesbury Ave., London W.C.2.

PATHE EQUIPMENT, LTD., 177 Wardour Street, London, W. 1. Telephone: Gerrard 1544. PERSONNEL—Gen. Mgr.: George C. McLean. Products Sold: Philips Projection Equipment, Dawson's Seating, Stafford Furniture, General equipment and furnishings for theatres and auditoria. Branches at Cardiff, Glasgow, Leeds and Manchester.

RANK ORGANISATION-AUDIO VISUAL DIVISION, South Regional Office, Cumberland Ave., Park Royal, London, N.W.10. Telephone: Elgar 1161. Regional Manager: F. Jordan. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—Beds., Berks., Bucks., Cambs., Essex, Hants, Herts, Hunts, Kent, LONDON, Middx., Norfolk, Suffolk, Surrey, I.O.W., Channel Islands.

RANK ORGANISATION, AUDIO VISUAL DIVISION, Woodger Road, London W 12. Head Office: Cables: Rankalee, London. PERSONNEL—Field Sales Manager: John W. Robertson. Telephone: Shepherds Bush 2050. Products Sold: Theatre Equipment and Furnishings, "Ship" Carbons. AREA SERVED—Entire World.

ROBERT RIGBY, LTD., Premier Works: Northington St., London, W.C.1. Telephone: Holborn 2944. Products Sold: Premier Slide Projectors, Spot Lights, Film Splicers, Fire Shutters, Theatre and Projection Accessories, and Editing Room Equipment.

SOUND & SCENE SERVICES (LONDON), LTD., 145 Wardour St., London, W.1. Telephone: Gerrard 7238. PERSONNEL—Managing Director: S. Goldwater. Products Sold: Projectors, Sound Systems, Screens, Seating, Furnishings, Accessories.

STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., Head Office: 29, King Street, London W.C.2. Telephone: Temple Bar 4444. Cables: Spotlite London. Telegrams: Spotlight Rand London. PERSONNEL—Directors: J. D. H. Sheridan, S. E. Earnshaw, F. P. Bentham, H. O. Jordan, P. Sheridan, J. Hunter. Branches: Manchester, Glasgow, Dublin, Darlington, Bristol, Melbourne, Toronto. Products Sold: Lighting Equipment and Dimmer Control Systems.

WESTREX CO., LTD., Head Office of Area: 152 Coles Green Road, London, N.W.2. Products Sold: Westrex Co. line. AREA SERVED—Great Britain and Ireland.

W. W. TURNER & COMPANY, LTD., 28 Newman St., London, W.1. Products Sold: Theatre Seats, Carpets, Curtains.

AUTOMATICKET, LTD., (Service Depot), 12 Bargate, Southampton. Telephone: Southampton 28491. Other Service Depots: Sheffield: Castle Market Bldg., Sheffield.

RCA GREAT BRITAIN, LTD., Head Office: Lincoln Way, Windmill Road, Sunbury-on-Thames, Middlesex. Telephone: Sunbury-on-Thames 3101, 3107. PERSONNEL—Managing Director: C. G. Mayer, Directors: Donald MacPhail, Chairman & Managing Director: C. J. Bridge, M.B.E., M. Brunet. (U.S.A.), W. H. Clarke, O.B.E., H. J. O'Dell. A.M.I.E.E. E. Schuller (Austrian), P. A. Turnor. Products Sold: Theatre and Sound Equipment.

GREECE

GREEK ELECTRONICS COMPANY, LTD., 6 Kriezotov St., Athens 134. Telephone: 625-469. Products Sold: RCA Products.

PHILIPS S.A. HELLENIQUE COMMERCIALE DE PRODUITS ELECTROTECHNIQUES, P.O. Box 153, Athens. Products Sold: Philips Projection and Sound Equipment.

GUATEMALA

*ADOLFO RIOS, 6A Avenida 15-36, Zone 1, Guatemala City. Products Sold: Theatre and Sound Equipment.

*INSTRUMENTOS MUSICALES, S.A., Apartado Postal 345, Guatemala City. Products Sold: RCA Cinema Equipment, 16mm.

PHILIPS DE GUATEMALA S.A., P.O. Box 238, Guatemala City. Products Sold: Philips Projection and Sound Equipment.

RAMIRO SAMAYOA M., Avenida Elena 14-75, Cine Popular, Guatemala City. Products Sold: National Theatre Supply Company line. AREA SERVED—Guatemala.

HAITI

PAROMOUNT, P. O. Box 683, Port-au-Prince, Haiti.

HONDURAS

CINEMATOGRAFICA, S. de R. L. Apartado Postal 110, Teguicigalpa. Products Sold: RCA Theatre and Sound Equipment.

HONG KONG

ELEPHANT RADIO CO., LTD., 208–209 Bank of East Asia Building, 10 Des Voeux Road, Central, Victoria. Managing Director & Chief Engineer: Norman F. C. Li. Manager: Y. S. Wong. Products Sold: RCA Theatre and Sound Equipment, National Theatre Supply Company line.

PHILIPS HONG KONG, LTD., 9, Ice House St., P.O. Box 2108, Victoria. Products Sold: Philips Projection and Sound Equipment.

ICELAND

SNORRI P. B. ARNAR, P.O. Box 354, Reykjavik. Products Sold: RCA Theatre and Sound Equipment and Philips Projection and Sound Equipment.

INDIA

*GENERAL RADIO & APPLIANCES, LTD., 36-39 Silver Jubilee Road Park, Bangalore City. Branch Manager: V. Shanker. Products Sold: RCA and Simplex lines.

*RAHBAI PATEL AND SONS, Majestic Circle, Bangalore 9. Products Sold: Theatre Equipment and Accessories. AREA SERVED—Mysore State.

CINEFONES, 3, New Queens's Road, Bombay 4. PERSONNEL—Managing Partner: S. B. Agarwal. Products Sold: Theatre Equipment and Accessories. AREA SERVED—Whole of India.

CINECITA, PVT. LTD., Saraswati Mandir, Kennedy Bridge, Bombay-7. Telephone: 355417. Managing Director: Mr. Shreeprakash Agarwal. Products manufactured and sold: Theatre and Sound Equipments and Accessories. AREA SERVED—Whole of India. (FACTORY: 1076 Off Haines Road, Apte Industrial Estate, Worli, Bombay-18).

CINERAMA, 532 Sandhurst Bridge, Bombay 7. Telephone: 75411-2. PERSONNEL—Director: Shreeprakash Agarwal. Product Solds: RCA Theatre and Sound Equipment. AREA SERVED—Bombay State, Hyderabad, Madhya Bharat, Madhya Pradesh, Rajasthan, Vindhya Pradesh, Bhopal.

EVERGREEN PICTURES, 15 New Queen's Road, Bombay 4. Telephone: 27533. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. Products Sold: National Carbons, Spares and Components for all makes of Theatre Equipment. AREA SERVED—All of India.

*GAUMONT—KALEE LTD., Ashok Chakravarti Road. Ashok Nagar, Kandivlee (East), Bombay—67. PERSONNEL—Director: M. du V. Allix. Sales Manager: J. K. Sen Cupta. Secretary: K. R. Warerkar. Products Sold: Rank Precision Industries, Ltd. AREA SERVED—All of India.

PHILIPS INDIA, LTD., Fort House, 221 Dadabhoy Navroji Road, (P.O. Box 309), Bombay 1. Products Sold: Philips Projection and Sound Equipment.

PHOTOPHONE EQUIPMENTS LTD., Industry Manor, Worli & Cadell Road, Jn., Post Bag No. 7050, Bombay 28 DD, India. Products Sold: RCA 35mm Theatre Equipment and 16mm Projectors (Manufactured in India), RCA Film Recording Equipment, Simplex Projector and entire National Theatre Supply Company line. AREA SERVED—India, Pakistan, Burma, Ceylon and Afghanistan.

WESTREX COMPANY, Head Office of Area: Metro House, Mahatma Ghandi Road, Bombay 1. PERSONNEL—Manager: C. L. Oscar, Directors: Mr. S. B. Agarwal, Mr. Shree Prakash Agarwal. Products Sold: Westrex Co. line. AREA SERVED—India.

*MOTWANE PRIVATE LIMITED, 94, Sri Narasimharaja Rd., Bangalore, 2. Telephone: 3833. PERSONNEL—Branch Manager: V. S. Rama Rao, B.A.; P. K. Vasudeva Murthy; F. D'Souza. Products Sold: B.T.H. 35mm and 16mm Equipment.

EVERGREEN PICTURES CORPORATION, 11 Esplanade East, Calcutta. Telephone: 72048—Res: 73758. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Notwal, E. C. Naterwalla, N. M. Kapadia, M. R. Kapadia, J. R. Kapadia. Products Sold: Audio Visuals, National Carbons. AREA SERVED—West Bengal, Bihar, Orissa, Assam.

GENERAL RADIO AND APPLIANCES PRIVATE, LTD., 3 Madan St., Calcutta 13. Telephone: 23-6038. PERSONNEL—Managing Director: Y. A. Fazalbhoy: Branch Manager: D. V. J. Raju. Products Sold: National Theatre Supply Company line Strong Lamps and Rectifiers, International Seats. AREA SERVED—Provinces of West Bengal, Bihar, Orissa, Assam and Kingdom of Nepal.

PHILIPS ELECTRICAL COMPANY, (INDIA) PRIVATE LTD., 7 Justice Chandra Madhab Road. Calcutta 20. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, Lighthouse Cinema Bldg., Humayan Place, Calcutta 13. Products Sold: Westrex Co. line.

CINEFONES (DEHLI) PRIVATE, LTD., Behind State Bank of India, Chandhi Chowk, Delhi. PERSONNEL—Directors: Mr. S. B. Agarwal; Managing Directors: S. B. Agarwal. Products Sold: Theatre Equipments and Spares. AREA SERVED—All places in the Union of India.

EVERGREEN PICTURES, Chandi Chouk, Delhi. Telephone: 6455. AREA SERVED—Delhi, U. P., Punjab, Pepsu, Himachal Pradesh, Kashmir, Jammu.

WESTREX COMPANY, INDIA, Brampton Road, Kashmiri Gate, Delhi near Minerva Cinema. Products Sold: Westrex Co. line. AREA SERVED—India, Ceylon.

EVERGREEN (BANGALORE) PRIVATE LTD., 15 Wescott Road, Royapettah Madras 14. AREA SERVED—Madras, Tamilnad, Travancore-Cochin, Mysore.

PHILIPS ELECTRICAL COMPANY (INDIA) PRIVATE LTD., 35/4, Mount Road, Madras 2. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, Agurchand Mansion, 35 Mount Road, Madras 2. Products Sold: Westrex Co. line. AREA SERVED—India.

PHILIPS ELECTRICAL COMPANY (INDIA) PRIVATE LTD., Delhi-Aiemere Gate Extension. New Delhi. Products Sold: Philips Projection and Sound Equipment.

PHOTOPHONE EQUIPMENTS LTD., Delite Cinema Bldg., Asafali Rd., New Delhi, 1. PERSONNEL—Manager: N. Kumar Jain. Products Sold: RCA Theatre and Sound Equipment and National Theatre Supply Company line.

*CINE SUPPLIES PRIVATE, LTD., 7 Rashtrapathi Road, Secunderbad 3. PERSONNEL—Managing Director: B. R. Patel. Products Sold: RCA Theatre Equipment and Accessories. AREA SERVED—Part of Andhra Pradesh.

EVERGREEN (BANGALORE) PRIVATE, LTD., 1/D Rashtrapathi Road Secunderbad. Telephone: 6707. AREA SERVED—Hyderabad and Andhra States.

GENERAL RADIO & APPLIANCES, LTD., 8902/1-2 Rashtrapthi Rd., Secunderbad. Branch Manager: V. N. Ramanthan. Products Sold: RCA & Simplex lines.

INDONESIA

*N.V.P.D. SOEDARPO CORPORATION, 22 Djalan Segrasatu Djakarta. Cable: SOEDARCO DJAKARTA. Telephone: Gambir 1008. Products Sold: RCA Theatretre and Sound Equipment.

*P. T. RALIN, 34–38 Djalan Modjopahit, Djakarta, Indonesia. Products Sold: Philips Sound and Projection Equipment.

IRAN

PHILIPS IRAN, LTD., P.O. Box 1297, Teheran. Products Sold: Philips Sound and Projection Equipment.

RADIO SHAHAB COMANY, Av. Naderl 720, Teheran. Products Sold: Philips 35mm. Sound Film and Projection Equipment.

IRAQ

THE BAGHDAD COMPANY, LTD., Munir Abbas Building, South Gate, Baghdad. Products Sold: Philips Projection and Sound Equipment.

THE IRAQI COMPANY FOR FILMS & CINEMA, P.O. Box 206, Baghdad. Products Sold: National Theatre Supply Company line. AREA SERVED—Iraq.

IRELAND

C. NAPIER ASSOCIATED CINEMA EQUIPMENTS, LTD., 5 Jervis St., Dublin. Products Sold: Philips Projection and Soun Equipment. Telephone: 46646. AREA SERVED—Republic of Ireland and Northern Ireland.

RCA GREAT BRITAIN, LTD., 34 Lower Abbey St., Dublin. Telephone: 43842. PERSONNEL—Branch Manager: H. W. Neill. Products Sold: Theatre and Sound Equipment.

*THE STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 30 Upper Abbey St., Dublin 1. Telephone: 47078. PERSONNEL—Irish Branch Manager: Kevin, Bourke. Products Sold: Stage and T.V. Lighting and Curtains, Screens, and other Theatre Equipment. AREA SERVED—Ireland.

*WESTREX COMPANY, LTD., Veritas House, 7/8 Lower Abbey St., Dublin. Products Sold: Westrex Co. line.

ISRAEL

AMPA, LTD., 16 Petah Tikvah Rd., P. O. Box 636, Tel-Aviv. Telephone: 3228. PERSONNEL—Theatre Department Manager: M. Kolari. Products Sold: National Theatre Supply Company line. AREA SERVED—Israel.

*CARASSO BROTHERS, P.O. Box 364, Tel-Aviv. Products Sold: RCA Theatre and Sound Equipment.

CHEMICALS AND TECHNICAL SUPPLIES (GREEN) LTD., Cine Dept., 17 Miqve St. Tel-Aviv. Telephone: 611941. Products Sold: Rank Audio Visual, Bell & Howell, Radiant Mfg. Corp., Charles H. Champion & Co., Ltd., Cinemeccanica, Ltd.

*LANDSEAS EASTERN COMPANY, LTD., P.O. Box 2554, Tel-Aviv. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

LEVANT X-RAY, LTD., 39 Walfson St., Tel-Aviv. Telephone: 821566. PERSONNEL—H. H. Aldor. Products Sold: Westrex Co. line. AREA SERVED—Israel.

ITALY

PHILIPS RADIO S. P. A., Piazza IV Novembre 3, Milan. Products Sold: Philip Projection and Sound Equipment.

MOLE-RICHARDSON (Italia) s.r.l., Via del Velodromo 70, Rome. Sale—Rentals of technical equipment for cinema-television-photography. Products Sold: Mole-Richardson, Rank Organisation, Audio Visual, Rank Studio Equipment, Rank Taylor Hobson Division. Also Leevers-Rich, Ltd., Morganite, SATEC "Dyaliscope," Colortran Industries, Moviola, Ilford Ltd., Photo Research. AREA SERVED—Italy, Yugoslavia, Greece, Bulgaria, Ethiopia and Middle East.

WESTREX COMPANY, ITALY, 65 Costantino Maes, Rome. Telephone 83.92.9.90. Products Sold: Westrex line. AREA SERVED—Italy.

JAMAICA

PALACE AMUSEMENT COMPANY (1921) LTD., 1A South Camp Rd., P.O. Box 211, Kingston, Jamaica, West Indies. PERSONNEL—Managing Director: Douglas Graham; Assistant Manager: Lloyd Alberga; Executive Engineer: Balfour Richards; Chief Accountant: Hugh Terrelonge. Products Sold: Rank Precision Industries (England), National Theatre Supply Co. line, Bell & Howell 8mm & 16mm Cine Equipment, Arriflex Cine Equipment, Cable address: PALAMCO, Kingston, Jamaica. Telephone: 81248 (3 lines).

RUEL SAMUELS LTD., 2 Lismore Avenue, Kingston, 5. Products Sold: Westrex Co. and Frieseke & Hoepfner line. AREA SERVED—Jamaica.

MESSRS. SPROSTONS, P.O. Box 139 Kingston. Products Sold: Philips Projection and Sound Equipment.

JAPAN

NIHON EIGA SHIZA COMPANY, LTD., Chubo-Keizai—Kaikan Building, 3-1, Funieri—Cho Nakamuraku Nagoya-Shi, Aichi.

NICHION COMPANY, LTD., 146 Ushidate, Toyonaka-Shi, Osaka, Japan. Products Sold: National Theatre Supply Company line.

NIHON EIGA SHIZA COMPANY, LTD., 7, Minamicho, Dori, Sendai-shi, Miragi.

NIHON DENSHI KOGYO K.K. (Japan Electronic Mfg. Corp.) 325, Sanshin Bldg., 1-10 Yurakucho, Chiyoda-ku, Tokyo, Japan. PERSONNEL—President: H. Akatsu, Managing Director: Y. Nakajima. Products Sold: Wireless Microphones, Sound Equipment, Recording Equipments, and RCA Theatre Equipments. AREA SERVED—Far East.

NIHON DENSHI TELEVI K.K., Room 212, Sanshin Building, Yurakucho, Chiyodaku, Tokyo. Products Sold: RCA Theatre and Sound Equipment.

J. OSAWA & CO., LTD., Toranomon, Minato-ku, Tokyo. Telephone: 502-22110. Cable Code: OSAWACO TOKYO.

*WESTREX COMPANY, ORIENT, Chiyoda Building, Room 615, 14-chome, Marunochi Chiyoda-ku, Tokyo. Products Sold: Westrex Co. line. AREA SERVED—Japan.

INDUSTRIAL DEVELOPMENT AND CONSULTANT COMPANY, Nikkatsu International Building Room 420, Yurakycho, Chiyoda-ku, Tokyo, Japan. Products Sold: Philips Projection and Sound Equipment.

JORDAN

MOHAMMAD O. SUWYEH AND BROTHERS, P. O. Box 502, Amman. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

TRANSJORDAN ENGINEERING COMPANY, LTD., P.O. Box 1, Amman. Products Sold: Philips Projection and Sound Equipment.

DAVID A. ARAFAT, P.O. Box 4, Nablus. Products Sold: Gaumont-Kalee line.

KENYA

ELECTRONIC AIDS (EAST AFRICA) LTD., Cargen House, Coronation Ave., P. O. Box 65–40, Nairobi. Telephone: 2-2273. Products Sold: Strand Electric & Engineering line.

KUWAIT

*CHARABALLY LTD. (Elect. Division) P.O. Box 136, Kuwait. Telephone: 32232. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

LEBANON

PHILIPS LIBAN S.A., P.O. Box 670, Beirut. Products Sold: Philips Projection and Sound Equipment.

*MIDDLE EAST DISTRIBUTION COMPANY, S.A.L., Managing Director, P.O. Box 2407, Beirut. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

*WESTREX COMPANY, EAST, Pan American Building, Room 408, Place Riad Solh, Beirut. Products Sold: Westrex Co. line. AREA SERVED—Near East.

N. ZABBAT, Post Box 741, Beirut. Products Sold: Gaumont-Kalee line.

LIBERIA

A. MANSOUR AND SONS, P.O. Box 207, Monrovia. PERSONNEL—Manager: F. A. Mansour. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

MALTA

P. CUTAJAR & COMPANY, LTD., 12 St. Paul's Street, Valletta. Products Sold: Rank-Kalee line.

*GENERAL SALES COMPANY, 4 St. Joseph Buildings, Zachary Street, Valletta. PERSONNEL—Managing Director: Adrian Busietta. Products Sold: RCA Theatre and Sound Equipment. Telephone: Cent. 24482. AREA SERVED—Island of Malta.

A. VELLA, 14 Depiro St., Sliema. Products Sold: Westrex Co. line. AREA SERVED—Malta.

CHARLES A. MICALIEF AND COMPANY, LTD., 282 Kingsway, Valletta. Telephone: C24313-C21506. Products Sold: Philips Projection and Sound Equipment.

MAURITIUS

ADAM AND COMPANY, LTD., P.O. Box 53, Port Louis. Products Sold: Philips Projection and Sound Equipment.

BLANCHE, BIRGER COMPANY, LTD., 18 Pope Hennessy St., Port Louis. Products Sold: RCA Theatre and Sound Equipment.

*THE MAURITIUS ANGLO CHINESE COMPANY, P. O. Box 181, Port Louis. Products Sold: Gaumont-Kalee line.

MEXICO

*DEKSA, S. A., Acenida Juarez No. 42, Edificio "B," 90 piso, Mexico 1, D.F. Telephone: 10-4600, General Manager: Jorge Philippe M. Products Sold: Rank-Cinemeccanica, Theatre, Studio and Laboratory equipment and accessories, full television transmitting equipment and Illumination, Broadcast equipment.

EQUIPOS PARA CINES, S.A., Av. Insurgentes Sur 600, Mexico 12, D.F. Telephone: 43-42-80, 23-19-89. PERSONNEL—President: Manual Ampudia. Manager: Manuel Ampudia Girón. Products Sold: National Theatre Supply Co. line.

PHILIPS S.E.T. Apartado Postal 21420, Mexico 7, D.F. Products Sold: Philips Projection and Sound Equipment.

*RCA VICTOR MEXICANA, S.A. de C.V. Avenida Cuitlahuac 2519, Mexico 17, D.F. PERSONNEL—President: Joseph P. Toole. General Manager: Paul W. Hessinger. General Sales Manager: W. S. Rolston. Products Sold: Theatre and Sound Equipment. AREA SERVED—Mexico.

MOROCCO

SOCIETE MAROCAINE PHILIPS, 304 Blvd. Mohammed V, Casablanca. Products Sold: Philips Projection and Sound Equipment.

NETHERLANDS

PHILIPS NEDERLAND N.V., Eindhoven. Products Sold: Philips Projection and Sound Equipment.

NEW GUINEA

ROBERT GILLESPIE (N. G.), LTD., Rabaul. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Territory of New Guinea.

NEW ZEALAND

CHARLES CARRAD, LTD., Civic Theatre Building, Bledisloe St., Auckland. Products Sold: Philips 35mm, 35/70mm, 16mm. Sound Film and Projection Equipment. (Sole Agency.)

KERRIDGE ODEON INDUSTRIES LTD., 6th Floor, 246 Queen Street, P.O. Box 2191, Auckland, C.I. Products Sold: Rank—Kalee, "Ship" Carbons, Motion Picture & T.V. Production equipment.

WESTREX COMPANY, NEW ZEALAND, LTD., Head Office of Area: 58 Kent Terrace, Wellington. Products Sold: Westrex Co. line, Altec Speakers, Ashcraft Lamps, Century Projectors. AREA SERVED—New Zealand.

*WESTREX COMPANY, NEW ZEALAND, LTD., c/o St. James Theatre, Moray Place, Dunedin. Products Sold: Westrex Co. line.

PHILIPS ELECTRICAL INDUSTRIES OF NEW ZEALAND, LTD., P. O. Box 2097, Wellington. Products Sold: Philips Projection and Sound Equipment.

CHARLES CARRAD, P. O. Box 5020, Civic Theatre Building, Auckland, New Zealand. Products Sold: Philips Projection and Sound Equipment.

NICARAGUA

OCTAVIO ROCHA, Apartado 2-4-2, Managua. Products Sold: National Theatre Supply Company line, "National" Carbons. AREA SERVED—Nicaragua.

SUCESORES DE RAFAEL CABRERA, Apartado 1267, Telephone: 3037, 2751, Managua. Products Sold: Ballantyne Royal Sound Master Theatre Equipment, RCA 16mm Projectors, National Projector Carbons.

NIGERIA

PHILIPS (NIGERIA) LTD., P. O. Box 1136, G. P. O. Lagos. Products Sold: Philips Projection and Sound Equipment.

NORWAY

HANS H. KNUTSEN AND COMPANY Kongensgt. 15, Olso. Products Sold: Rank Organisation, Bell and Howell, Eugene Bauer, Lorraine Carbons.

NORSK A/S PHILIPS, P.O. Box 5040, Oslo. Products Sold: Philips Projection and Sound Equipment.

PAKISTAN

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulistan Cinema Building, Ramna, Dacca. PERSONNEL—Manager: Karim Kassamally. Products Sold: National Theatre Supply Company line.

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulshan-E-Nusrat Building, Victoria Road, Saddar, Karachi 3. PERSONNEL—Managing Director: Arshad Hameed. Products Sold: National Theatre Supply Company line.

FILM FACTORS, LTD., Oosman Chambers, 2nd Flr., Victoria Road, Karachi 3. Products Sold: Rank Organisation and Cinemeccanica lines.

PHILIPS ELECTRICAL COMPANY OF PAKISTAN, LTD., P. O. Box 7101, Karachi. Products Sold: Philips Projection and Sound Equipment.

ELECTRONICS AND FILM EQUIPMENT, LTD., Luxmi Mansion, The Mall, Lahore. PERSONNEL—Manager: Anwar Hussain. Products Sold: National Theatre Supply Company line.

PANAMA

AGENCIA GREEN, Apartado 7645 Panama 5, R.P. Telephone: 5-0523. Cables: LEOGREEN. President Leo Green.

RODRIGUEZ Y COMPANIA, P.O. Box 6619, Panama City. Products Sold: Philips Projection and Sound Equipment.

PARAGUAY

PHILIPS DEL PARAGUAY, S.A., Casilla de Correo 605, Asuncion. Products Sold: Philips Projection and Sound Equipment.

PERU

*J. CALERO PAZ, S.A. Portal de Belen 902-914, Apartado 1281, Lima. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Peru.

PHILIPS PERUANA, S.A., Apartado 1841, Lima. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, ANDEAN, Edificio Hidalgo No. 950-954, Plaza San Martin, Lima. Products Sold: Westrex Co. line. AREA SERVED—Peru and Bolivia.

PHILIPPINES

*WESTREX COMPANY, ASIA, Head Office of Area: 666 Florentina Torres, Manila. Products Sold: Westrex Co. line. AREA SERVED—Philippines.

WESTREX COMPANY, ASIA, (EVR AUDIO-ELECTRONICS) REPRESENTATIVES, Legaspi Street, Cebu City. Products Sold: Westrex Co. line.

WESTREX COMPANY, ASIA, 227 Legaspi Street, Davao City. Products Sold: Westrex Co. line.

S. M. BERGER AND COMPANY, LTD., 523 Bustos, Corner Rigal Ave., Manila. PERSONNEL—Manager: Ramon Francisco. Products Sold: National Theatre Supply Company line.

PHILIPPINE ENGINEERING CORPORATION, 936 Raon St., Quiapo, Manila. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS INDUSTRIAL DEVELOPMENT, INC., 544 San Luis St., P. O. Box 2205, Ermita, Manila. Products Sold: Philips Projection and Sound Equipment.

PORTUGAL

*CENTRO DE COOPERACAO TECHNICA, Rua Dom Joao V, No. 2, Lisbon. Products Sold: Gaumont-Kalee, Bell & Howell lines.

PHILIPS PORTUGUESA, S.A.R.L., Rua Joaquim Antonio de Aguiar 66, Lisbon. Products Sold: Philips Projection and Sound Equipment.

TELECTRA EMPRESA TECNICA DE EQUIPAMENTOS ELECTRICOS, S.A.R.L., R. Rodigo da Fonseca, 103 r/c, Lisbon. Telephone: 686072. Telex: 598 LISBON. Products Sold: RCA Cinema Equipment, 35mm and 16mm.

PORTUGUESE EAST AFRICA

ZUID-AFRIKAANSCH, HANDELSHUIS, N. V., P. O. Box 385 Beira; P. O. Box 471, Lourenco Marques; P. O. Box 111 and 124, Mocambique; Nacala; P. O. Box 124, Nampula; P. O. Box 300, Quelimane. Products Sold: Philips Projection and Sound Equipment.

PORTUGUESE WEST AFRICA

SOCIEDADE COMMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA" Caixa Postal 26, Benquela. Products Sold: Philips Projection and Sound Equipment.

SOCIEDADE COMMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA," Lobito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDADE COMMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA," Caixa Postal 178, Luanda. Products Sold: Philips Projection and Sound Equipment.

EL SALVADOR

MANUEL VIEYTEZ, IA Calle Poniente No. 430, San Salvador. Products Sold: National Theatre Supply Company line.

PHILIPS DE EL SALVADOR S. A., P. O. Box 865, San Salvador. Products Sold: Philips Projection and Sound Equipment. COUNTRY SERVED—El Salvador.

*RADIO ELECTRICA, S. A., La Calle Poniente No. 2, San Salvador. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

SAUDI ARABIA

MOHAMED MAHMOOD ZAHID AND BROTHERS, Jeddah. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Saudi Arabia, Yemen.

SINGAPORE

*EDWARD EU AND COMPANY, LTD., 1 Orchard Road, Singapore 9. Products Sold: RCA Cinema Equipment, 35mm and 16mm.

H. A. O'CONNOR & CO., LTD., Laidlaw Building, Battery Road, P. O. Box No. 252, Singapore. PERSONNEL—Managing Director: F. Hickley. Executive Director: P. H. B. Dowson. General Sales Manager: P. J. Richmond. Products Sold: Gaumont-Kalee, "Ship" Carbons, Bell and Howell.

PHILIPS SINGAPORE, LTD., N.T.S. Building, D'Almeida Street, Singapore 1. Products Sold: Philips Projection and Sound Equipment.

SHAW BROTHERS, LTD., 112/120 Robinson Rd., Singapore. Products Sold: National Theatre Supply Company line. AREA SERVED—Malaya.

MESSRS. WILLIAM JACKS & COMPANY (MALAYA) LTD., Ocean Building, P. O. Box 197, Singapore. Telephone: 94841. Products Sold: Philips Projection and Sound Equipment.

SOCIETY ISLANDS

*ESTABLISSEMENTS DONALD TAHITI, Papeete, Tahiti. Products Sold: RCA Theatre and Sound Equipment.

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AFRICAN CONSOLIDATED FILMS, LTD., Head Office: Broadcast House, 170 Commissioner St., Box 4552, Johannesburg. Branches: Cape Town—26 Commercial St., Box 701. Port Elizabeth—Grand Theatre, Main St., Box 347. Durban—241 Smith St., Box 2352. Bulawayo—Palace Theatre, 11th Ave., Box 537. Nairobi—Corner Govt. Road and Queensway, Box 2682. PERSONNEL—N. Bennett, R. H. Jameson. Products Sold: National Theatre Supply line, RCA Theatre and Sound Equipment, G. B.-Kalee. AREA SERVED—Africa, South of Equator.

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